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AND

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REVIEW OF NEW BOOKS.

The Journal of a Naturalist. 12mo. pp. 403.
London, 1829. J. Murray.

The study of nature is ever pleasing to the human race: to the most informed it opens never-ending sources of pleasant emotions; and the most unthinking being that walks the face of the earth is unconsciously gratified by its mere external, but always varying features. Grandeur, beauty, motion, change, are ingredients in this innocent Circe's cup, whose exquisite intoxication is as harmless as its slightest sip. At a moment like the present, too, of great and stormy political agitation, it has seemed to us even more than usually grateful, to lose ourselves in the quiet contemplations which a literary production belonging to this class is sure to afford. Gilbert White's *Natural History of Selborne*, and other works, appears to have awakened similar feelings in the present author; and we cordially recognise in him a worthy successor of that intelligent and amiable writer. His *Journal*, indeed, contains much entertaining and interesting matter, and in a form which cannot fail to be agreeable to readers: and our task is simply to offer a few selections, as specimens to demonstrate this truth.

Our naturalist describes himself as the resident of a village on the ancient road from Bristol to Gloucester; and he gives a general picture of the broad estuary of the Severn, and of the great lime-stone ridge which here crosses the country, respecting a portion of which he tells the following anecdote:—

"I may here mention an incident that occurred a few years past at one of our lime-kilns, because it manifests how perfectly insensible the human frame may be to pains and afflictions in peculiar circumstances; and that which would be torture if endured in general, may be experienced at other times without any sense of suffering. A travelling man one winter's evening laid himself down upon the platform of a lime-kiln, placing his feet, probably numbed with cold, upon the heap of stones newly put on to burn through the night. Sleep overcame him in this situation; the fire gradually rising and increasing until it ignited the stones upon which his feet were placed. Lulled by the warmth, he still slept; and though the fire increased until it burned one foot (which probably was extended over a vent hole) and part of the leg, above the ankle, entirely off, consuming that part so effectually, that no fragment of it was ever discovered, the wretched being slept on! and in this state was found by the kiln-man in the morning. Insensible to any pain, and ignorant of his misfortune, he attempted to rise and pursue his journey, but missing his shoe, requested to have it found; and when he was raised, putting his burnt limb to the ground to support his body, the extremity of his leg-bone, the tibia, crumbled into fragments, having been calcined into lime. Still he expressed no sense of pain, and probably experienced none, from

the gradual operation of the fire and his own torpidity during the hours his foot was consuming. This poor drover survived his misfortunes in the hospital about a fortnight; but the fire having extended to other parts of his body, recovery was hopeless."

Speaking of the cultivation of his happy village, where there is abundant employment and consequent comfort for the poor, he observes—

"We find here, as is usual with other vegetable varieties, that after a few years' cultivation, the sorts lose their original characters, or, as the men say, 'the land gets sick of them,' and they cease to produce as at first, and new sets are resorted to."

This is the case with all kinds of corn, and we believe fruits brought into a country to be naturalised, if we may use the term;—they invariably undergo great alterations in the course of a few years. But our author, in continuation, gives us a curious and extremely interesting history of the potato itself. "A summary of the perusal of multitudes of volumes, papers, treatises! The sweet Spanish potato (*convolvulus batatas*), a native of the East, was very early dispersed throughout the continent of Europe; and all the ancient accounts, in which the name of potato is mentioned, relate exclusively to this plant, a *convolvulus*: but our inquiry at present regards that root now in such extensive cultivation with us, which is an American plant (*solanum tuberosum*). Perhaps the first mention that is known concerning the root is that of the great German botanist Clusius, in 1588, who received a present of two of the tubers in that year from Flanders; and there is a plate of it among his rare plants. The first certain account which I know of by any English writer is in Gerard, who mentions, in his *herbal*, receiving some roots from Virginia, and planting them in his garden near London as a curiosity, in the year 1597. All the multiform tales which we have of its introduction by Hawkins, shipwrecked vessels, Raleigh, and his boiling the apples instead of the roots, are merely traditional fancies, or modern inventions, with little or no probability for support. There is some possibility that Sir Walter Raleigh might have introduced the potato into Ireland from America, when he returned in 1584, or rather after his last voyage, eleven years later; but if so, it was much confined in its culture, and slowly acquired estimation, even in that island; for Dr. Campbell does not admit that it was known there before the year 1610, fifteen years after Sir Walter's final return. In England it seems to have been yet more tardy in obtaining notice; for the first mention which I can find, wherein this tuber is regarded as possessing any virtue, is by that great man Sir Francis Bacon, who investigated nature from the cedar that is in Lebanon, even unto the hyssop that springeth out of the wall: he spake also of beasts, and of fowls, and of fishes, and of creeping things,' in his history of 'Life and Death,' written, probably in retirement after his disgrace. He observes, that 'if ale was

brewed with one-fourth part of some fat root, such as the potato, to three-fourths of grain, it would be more conducive to longevity than with grain alone.' It was thus full twenty-four years after its being planted by Gerard, that the nutritive virtues of this root appear to have been understood: but with us there seems to have been almost an antipathy against this root as an article of food, which can scarcely excite surprise, when we consider what a wretched sort must have been grown, which one writer tells us was very near the nature of Jerusalem artichokes, but not so good or wholesome; and that they were to be roasted and sliced, and eaten with a sauce composed of wine and sugar! Even Philip Miller, who wrote his account not quite seventy years ago, says, 'they were despised by the rich, and deemed only proper food for the meaner sorts of persons;' and this at a time when that sorry root the underground or Jerusalem artichoke (*helianthus tuberosus*) was in great esteem, and extensively cultivated. And we must bear in mind the disinclination, the prejudice, I might almost call it, that this root manifests to particular soils. Most of our esculent vegetables thrive better—are better flavoured, when growing in certain soils, and under different influences; but the potato becomes actually deteriorated in some land. And every cultivator knows from experience that the much-admired product of some friend's domain, or garden, becomes, when introduced into his own, a very inferior, or even an unpalatable root. Potatoes will grow in certain parishes and districts, and even remain uninitiated; but the product will be scanty, as if they tolerated the culture only, and produced by favour; whereas in an adjoining station, possessing some different admixture of soil, some change of aspect, the crop will be highly remunerative. These circumstances, in earlier days, when their value, and the necessity of possessing them, were not felt, counteracted any attempt for extensive cultivation, or probably influenced the dislike to their use. However locally this solanum might have been planted, yet it appears, after consulting a variety of agricultural reports, garden books, husbandmen's directions, &c., down to the statements of Arthur Young, that the potato has not been grown in gardens in England more than one hundred and seventy years; or to any extent in the field above seventy-five. At length, however, as better sorts were introduced, and better modes of dressing found out, it became esteemed; and the value of this most inestimable root was so rapidly manifested, and the demand for it so great, that we find by a survey made about thirty years ago, that the county of Essex alone cultivated about seventeen hundred acres for the London market. I know not the extent of land now required for the supply of our metropolis, but it must be prodigious. Amidst the numerous remarkable productions ushered into the old continent from the new world, there are two which stand

pre-eminently conspicuous from their general adoption; unlike in their natures, both have been received as extensive blessings—the one by its nutritive powers tends to support, the other by its narcotic virtues to soothe and comfort, the human frame—the potato and tobacco; but very different was the favour with which these plants were viewed: the one, long rejected by the slow operation of time, and perhaps of necessity, was at length cherished, and has become the support of millions; but nearly one hundred and twenty years passed away before even a trial of its merits was attempted: whereas the tobacco from Yucatan, in less than seventy years after the discovery, appears to have been extensively cultivated in Portugal, and is, perhaps, the most generally adopted superfluous vegetable product known; for sugar and opium are not in such common use. Luxuries, usually, are expensive pleasures, and hence confined to few: but this sedative herb, from its cheapness, is accessible to almost every one, and is the favourite indulgence of a large portion of mankind. Food and rest are the great requirements of mortal life: the potato, by its starch, satisfies the demands of hunger; the tobacco, by its morphine, calms the turbulence of the mind: the former becomes a necessity required; the latter a gratification sought for. Many as the uses are to which this root is applicable—and it will be annually applied to more; if we consider it merely as an article of food, though subject to occasional partial failures, yet, exempted from the blights, the mildews, the wire-worms, the germinatings of corn, which have often filled our land with wallings and with death, we will hail the individual, whoever he might be, who brought it to us, as one of the greatest benefactors to the human race, and with grateful hearts thank the bountiful Giver of all good things for this most extensive blessing."

The account of the teasel is also, to us, novel and striking:—

" Our second crop (continues the author) which some years we grow largely, is the teasel (*dipsacus fullonum*), a plant which is probably not native of this country, but like woad, canary-grass, &c., originally introduced by some of the numerous foreign artisans who have at various times sought refuge here, or been encouraged to settle in England. Our woollen manufacture could hardly have made any progress without this plant: the constant continental wars in the earlier part of our monarchy, and the rival jealousies of foreign nations, would have impeded, or prohibited, the necessary supply of teasels, and thus rendered the domestic cultivation of this indispensable plant a primary object. The manufacture of cloth was certainly carried on in England during the reign of Richard I., perhaps in his father's reign; but it was probably not until after the tenth of Edward III. that the teasel was cultivated to any extent with us; for about that time the exportation of English wool was prohibited, and the wearing of foreign cloth opposed by government. Flemish artisans were encouraged to settle in this country, and carry on their trade, with every liberty and protection; a regular mart was established, and the tuckers, or woollen weavers, became an incorporated body; particular towns began to furnish peculiar colours—Kendal its green, Coventry its blue, Bristol its red, &c.; and from this period, I think, we may date the cultivation of the teasel in England. Hudson, in considering this species as indigenous, directs us to hedges for our specimens; but though the teasel is certainly found

a wilding in some places astray from cultivation, yet it is singular, that with us it does not wander from culture: though the seeds are scattered about and swept from the barns where the heads are dried into the yard, and vegetate in profusion on the dung-heaps and the byways where dropped, yet I have never observed it growing in the surrounding hedges. Teasels are cultivated in some of the strong clay lands of Wilts, Essex, Gloucester, and Somerset. The latter county is supposed to have grown them earliest. The manufacturers rather give the preference to those of Gloucester, as lands repeatedly cropped are thought not to produce them so good in some respects. Strong land, thrown up as for wheat, and kept dry, affords the best teasels. Weeding, draining, and other requisites, demand a constant labour through great part of the year; and hence a certain expense is incurred: but remuneration, loss, or great profit, circumstances must determine; nor, perhaps, is there any article grown more precarious or mutable in its returns. The teasel throws up its heads in July and August; and these are cut from the plant by hand, with a knife particularly formed, and then fastened to poles for drying: the terminating heads are ready first, and called 'kings': they are larger and coarser than the others, and fitted only for the strongest kinds of cloth, and are about half the value of the best. The collateral heads then succeed, and receive the name of 'middlings,' and are the prime teasels. Should the season prove moist, great injury ensues; but exposure to wet for any length of time ruins the head, which, by its peculiar construction, retains the moisture, and it decays. We cannot stack them like corn, as pressure destroys the spines, and a free circulation of air is required to dry them thoroughly; and we seek for barns, sheds, and shelter of any kind, crowd the very bed-rooms of our cottages with them in dripping seasons, and bask them in every sunny gleam that breaks out: this is attended with infinite trouble; and as few farmers, who have so many other concerns on their hands, like to encounter it, they become the speculation of the most opulent class of cottagers. When dry, they are picked and sorted into bundles for sale, ten thousand best and small middlings making a pack; nine thousand constitute the pack of kings. If there be a stock on hand, and the season favourable, there is a sufficiency for the demand, and the price low: if adverse weather ensue, the price becomes greatly advanced, and we have known them in the course of four months vary from 4*l.* to 22*l.* the pack! but from 5*l.* to 7*l.* is perhaps the average price of this article. This variation in value affords the growers a subject for constant speculation—a source of rapid wealth to some, and injury to others;—and we most emphatically call teasels a 'casualty crop.' Our manufacturers occasionally import teasels from Holland and France, when the price is high in England: this they can do when the home price exceeds 8*l.*

" This plant seems to be known in many countries by a name expressive of its use. Old Gerard has recorded several of these names. Its old English name was the carding teasel; the Latin name, *carduus veneris*; the French call it, *chardon de feoullon*; the Danes and Swedes, *karsé tidsel*; the Flemings, *karden distel*; the Hollanders, *kaarden*; Italy and Portugal, *cardo*; the Spaniards, *cardenoba*, &c. I believe that the teasel affords a solitary instance of a natural production being applied to mechanical purposes in the state

in which it is produced. It appears, from many attempts, that the object designed to be effected by the teasel cannot be supplied by any contrivance—successive inventions having been abandoned as defective or injurious. The use of the teasel is to draw out the ends of the wool from the manufactured cloth, so as to bring a regular pile or nap upon the surface, free from twistings and knottings, and to comb off the coarse and loose parts of the wool. The head of the true teasel is composed of incorporated flowers, each separated by a long, rigid, chaffy substance, the terminating point of which is furnished with a fine hook. Many of these heads are fixed in a frame; and with this, the surface of the cloth is teased, or brushed, until all the ends are drawn out, the loose parts combed off, and the cloth ceases to yield impediments to the free passage of the wheel or frame of teasels. Should the hook of the chaff, when in use, become fixed in a knot, or find sufficient resistance, it breaks, without injuring or contending with the cloth; and care is taken by successive applications to draw the impediment out; but all mechanical inventions hitherto made use of offer resistance to the knot; and, instead of yielding and breaking, as the teasel does, resist and tear it out, making a hole, or injuring the surface. The dressing of a piece of cloth consumes a great multitude of teasels—it requiring from 1500 to 2000 heads to accomplish the work properly. They are used repeatedly in the different stages of the process; but a piece of fine cloth generally breaks this number before it is finished, or we may say that there is a consumption answering to the proposed fineness—pieces of the best kinds requiring one hundred and fifty or two hundred runnings up, according to circumstances."

Trees next occupy the attention of the writer; and his descriptions of a large oak and a wych elm are extremely agreeable; but we pass to some rather philosophical remarks.

" Trees in full foliage have long been noted as great attractors of humidity, and a young wych elm in full leaf affords a good example of this supposed power; but in the winter of the year, when trees are perfectly denuded, this faculty of creating moisture about them is equally obvious, though not so profusely. A strongly marked instance of this was witnessed by me, when ascending a hill in the month of March. The weather had previously been very fine and dry, and the road in a dusty state; but a fog coming on, an ash-tree hanging over the road was dripping with water so copiously, that the road beneath was in a puddle, when the other parts continued dry, and manifested no appearance of humidity. That leaves imbibe moisture by one set of vessels and discharge it by another, is well known; but these imbibitions are never discharged in falling drops: the real mystery was, the fog in its progress was impeded by the boughs of the tree, and gradually collected on the exposed side of them, until it became drops of water; whereas the surrounding country had only a mist flying over it. Thus, in fact, the tree was no attractor, but a condenser; the gate of a field will in the same manner run down with water on the one side, and be dry on the other; as will a stick, or a post, from the same cause. It is upon this principle that currents of air will be found under trees in summer, when little is perceived in open places; and the under-leaves and sprays will be curled and scorched at times, when the parts above are uninjured. The air in its passage being stopped and condensed against

the foliage of the tree, it accordingly descends along its surface or front, and escapes at the bottom, where there are no branches or leaves to interrupt its progress. In winter there is little to impede the breeze in its course, and it passes through; consequently, at this season the air under a tree is scarcely more sensibly felt than in the adjoining field. It may be observed, that in the spring of the year the herbage under trees is generally more vivid and luxuriant than that which is beyond the spread of the branches: this may be occasioned, in some instances, by cattle having harboured there, and the ground becoming in consequence more manured; but it will be found likewise manifestly verdant and flourishing where no such accessory could have enriched it, and is, I apprehend, in general chiefly owing to the effects of the driving fogs and mists, which cause a frequent drip beneath the tree, not experienced in other places, and thus in a manner keep up a perpetual irrigation and refreshment of the soil."

The observations on the love of flowers are beautiful, and at this season peculiarly appropriate.

"The love of flowers seems a naturally implanted passion, without any alloy or debasing object as a motive: the cottage has its pink, its rose, its polyanthus; the villa its geranium, its dahlia, and its clematis; we cherish them in youth, we admire them in declining days; but, perhaps, it is the early flowers of spring that always bring with them the greatest degree of pleasure, and our affections seem immediately to expand at the sight of the first opening blossoms under the sunny wall or sheltered bank, however humble its race may be. In the long and sombre months of winter our love of nature, like the buds of vegetation, seems closed and torpid; but, like them, it unfolds and reanimates with the opening year, and we welcome our long-lost associates with a cordiality that no other season can excite, as friends in a foreign clime. The violet of autumn is greeted with none of the love with which we hail the violet of spring; it is unseasonable; perhaps it brings with it rather a thought of melancholy than of joy; we view it with curiosity, not affection: and thus the late is not like the early rose. It is not intrinsic beauty or splendour that so charms us; for the fair maids of spring cannot compete with the grander matrons of the advanced year; they would be unheeded, perhaps lost, in the rosy bowers of summer and of autumn: no; it is our first meeting with a long-lost friend, the reviving glow of a natural affection, that so warms us at this season: to maturity they give pleasure, as a harbinger of the renewal of life, a signal of awakening nature, or of a higher promise; to youth, they are expanding being, opening years, hilarity, and joy; and the child, let loose from the house, riots in the flowery mead, and is

'Monarch of all he surveys.'

There is not a prettier emblem of spring than an infant sporting in the sunny field, with its osier-basket wreathed with buttercups, orchises, and daisies. With summer flowers we seem to live as with our neighbours—in harmony and good-will; but spring flowers are cherished as private friendships."

The continuation is reserved for our next Number.

Lays of Leisure Hours. By Maria Jane Jewsbury, author of "Letters to the Young." 12mo. pp. 189. London, 1829. Hatchard and Son.

THE production of elegant and cultivated taste, rather than of original genius, these Lays shew at least that leisure so employed both refines and elevates the mind; and we recommend this little volume cordially to our readers, as awakening serious thought and gentle feeling, for a spring morning's companion, associating somewhat of sad but pleasant reflection with every leaf and flower around. We like the following much:

"I am come back to my bower,
But it is not as of yore,—
Withered every glowing flower,
And the leaves are green no more;
Winter winds are sighing
Where summer breezes strayed;
Winter mists are lying
Where the sunbeams played:
Hope, the spritz that gladdens,
Fleas upon the blast;
Memory, that but saddens,
Lingers to the last,
Telling of the roses,
Telling of the joys,
That life in spring discloses,
Its wanning time destroys—
I am come back to my bower,
'Tis precious as of yore,
Though withered every flower,
And the leaves are green no more;
Though mute the lark and linnet,
And still the hummung bee,
Affection dwelt within it,
A summer world to me;
Though leaf and blossom perish,
And zephyrs pass away,
The glory that I cherish
Will never so decay—
Hearts to whom no weather
Change or blight can bring,
These love on together,
In winter as in spring."

Poetical Portraits.

"Being of beauty and of grief!
Thy portraiture should be
Written in burning words and brief—
Tears, tears for thee!
A rose that by a lonely tomb,
Hangs whitening in the sun,
The phantom of its former bloom
Yet lingering on i—
A willow by a mountain side,
Companion blithe and boon,
Till searching suns its sweet depths dried,
And quenched its tane i—
A violet that no sheltering leaf
Hides from the strewing rains swell—
Ring of beauty and of grief,
These thy fate tell!
Desolate in each place of trust,
Thy bright soul dimmed with care,
To the land where is found no trace of dust,
Oh! look thou there!"

There are some sacred poems which deserve commendation; and altogether this is a most pleasing collection.

The London Review. Edited by the Rev. Blanco White. No. I. Saunders and Ottley,

"AND they said: This one fellow came in to sojourn, and he will never be a judge?" Such was the text which involuntarily occurred to us when we heard under whose auspices the *London Review* was to be conducted. And the more we reflect on the subject, the more strange does it appear. Who could have thought it possible that a foreigner could be competent to sit in judgment on the idiomatic delicacy of English composition; that a Spaniard, the native of perhaps the least advanced country of Christian Europe, could be deeply versed in English literature; that an ecclesiastic, bred up among the prejudices and the *difficiles nugas* by which the faculties of a Catholic priest are both confined and wasted, could be able, not merely to survey the whole field of human knowledge, but to supply the omissions, and

rectify the errors, and clear away the prejudices, of writers who have enjoyed a British education? Those, however, who are acquainted with the writings of the eminent person to whom we are alluding, who have observed the simplicity and vigorous warmth of his style, the quiet humour with which he has painted the foibles of mankind, and the eloquent indignation which he has poured out on their impostures and oppressions, and the variety of the sources whence he has drawn his arguments and his illustrations, must be aware that, so far as knowledge and talent are concerned, few men can be more fit to fill the highest seat in a literary tribunal.

We turn, however, from the editor to the Review, of which the first No. has just appeared; and it is our practice to hail the *début* of any new and important contemporary in the pleasant and useful, though laborious and uncertain, walk of periodical literature. The first article, if it can be called an article, for it is rather a preface, contains a parallel between ancient and modern periodical literature, and proclaims the principles on which it is proposed to conduct the *London Review*, which are moderate and safe in the middle course. The next paper reviews eight of Sir Walter Scott's novels, from *Peveril of the Peak* to the second series of the *Chronicles of the Canongate*, inclusive. This is, perhaps, an encroachment on our peculiar province. Our readers, unless they have the wisdom to confine their reading to our pages, must be aware that the *soi-disant* reviews have long ceased to review. They are amusing collections of often able essays, but have abandoned to us and to our imitators the task of stating the contents, and appreciating the merits and defects, of the books which they use as their "pegs." In this undignified situation they have placed even Sir Walter Scott. The article which we are now considering is, strictly speaking, a review, and contains less episodic matter than is usually seen in a composition of such length. The third article is on pamphlet-writers on church reform. But we have no desire to go through a Review as if it were an original volume; and we have said enough to introduce our new-born brother (a fine, stout child!) to the acquaintance of the public.*

A Treatise on the Laws of Literary Property. By Robert Maugham, Secretary to the Law Institution, &c. 8vo. pp. 246. London, 1828. Longman and Co.

The subject of this book is one of great importance; and to ourselves, who necessarily feel a deep interest in every thing that concerns the interests of literature, it is more particularly so. The work proceeds from the pen of a gentleman in that class of life wherein, generally speaking, little leisure is found from the active exertions of business for the pursuits of science and letters; and it is on that account the more valuable. He is, we understand, an eminent solicitor, and he comes prepared to his task, doubly armed with the powers of a lawyer and a gentleman of literary attainments; and with these he seems to combine a love of the subject on which he treats.

* The remaining nine reviews are on the *Palace Amédée of Napoleon*, by De Bassett, from 1805 to 1814; on our own *Local Laws*, and the *Colonies* of New South Wales; on Dice (Dr. Paley); on Great Theatres, and the Comparative View of Social Life in England, France, and Ireland (Dr. Barrow and others); on the *Corporation Laws* (Mr. Jacob's Second Report); on Pollock's Course of *Principles of Evidence*; on the *Police Reports* of England, and *Codes Criminelles de France*. Of these, all we can observe is, that they contain much striking matter and much sound criticism.

It will not, therefore, be surprising that with such qualifications he has produced a work delightful and useful, as well to the scholar as to the lawyer; and we would fain express a hope that these pages may meet the eye and excite the attention of some of our legislators, able and willing to assert the rights of literature, and to obtain for it the full and fair justice to which it is entitled.

The Treatise has two great divisions: in the first, the history and the law of copyright is discussed; in the second, the library tax, or the claim of the British Museum, Universities, &c. to copies, is canvassed.

The right of an author to the proprietorship of his own works seems, on the bare mention of it, to be so well founded in justice, in equity, and in common sense, — so self-evident to every one, — that it cannot but appear a strange anomaly to those not previously conversant with the matter, to be informed of the fetters and restrictions imposed upon it by act of parliament.

" Not only is its duration limited to the short period of twenty-eight years, but it is taxed for the benefit of wealthy corporations to an amount always burdensome, and frequently destructive of all the remuneration it would otherwise afford. Indeed, the impolicy, as well as the injustice, of the existing laws, must be admitted by every one who is in the least degree acquainted with the subject, and possessed of the smallest share of impartiality. Even the Universities acknowledge (as well they may) that the limitation of the term is grossly unjust; and all classes must pronounce the imposition of eleven copies of all kinds of publications, to be contrary to every principle of equity."

Our author shews uncontestedly that by the *common law* the copyright of a work ought to be, and actually was, vested in the author; and he then traces down its history through the various rescripts and decisions which he cites, to the passing of the act of parliament of the 8th of Queen Anne, cap. 19, by which the first restriction as to the term for which an author should enjoy his copyright is enacted. But even subsequent to the passing of this statute, several decisions took place in which this restriction was disregarded; and it was only in the year 1774 that the full effects of the unjust clause were first discovered and acted upon.

In 1769 the subject matter was argued with regard to Thomson's Seasons, in the celebrated cause of *Millar v. Tayler*: there was then a difference of opinion: Lord Mansfield and Judges Aston and Willis were in favour of the plaintiff's copyright, and Judge Yates alone was against it. On the 9th of February, 1774, this cause came by appeal before the House of Lords, and it was ordered that the judges should be directed to deliver their opinions upon the following questions:

" 1. Whether at common law an author of any book or literary composition had the sole right of first printing and publishing the same for sale, and might bring an action against any person who printed, published, and sold the same, without his consent? — Of eleven judges, there were eight to three in favour of the right at common law.

" 2. If the author had such right originally, did the law take it away upon his printing and publishing such book or literary composition; and might any person afterwards reprint and sell for his own benefit such book or literary composition, against the will of the author? — There were seven to four of the

judges who held that the printing and publishing did not deprive the author of the right.

" 3. If such action would have lain at common law, is it taken away by the statute of 8th Anne? And is an author by the said statute precluded from every remedy, except on the foundation of the said statute, and on the terms and conditions prescribed thereby? — On this question there were only five judges who were of opinion that the action at common law was not taken away by the statute, and there were six of the opposite opinion. It was well known that Lord Mansfield adhered to his opinion, and therefore concurred with the eight upon the first question, with the seven upon the second, and with the five upon the third (which in the latter case would have made the votes equal). But it being very unusual, from reasons of delicacy, for a peer to support his own judgment upon an appeal to the House of Lords, he did not speak. It was finally decided, that an action could not be maintained for pirating a copy-right after the expiration of the time mentioned in the statute."

From the date of this decision, therefore, an author ceased to have that property and estate in his written and printed works which he may have in nearly every thing else that can be called property. In July 1814 was passed the act by which the law of copyright, as it stands at present, is principally regulated, and by its provisions an author has twenty-eight years of copyright; and if he should be living at the expiration of such term, then it is confirmed to him for his life.

The *Literary Gazette* is not a work accustomed to enter into controversial disquisitions; but the real hardship of the case upon English authors is so great, and is so universally and justly complained of, that we cannot refrain from giving a few of the arguments adduced by Mr. Maugham in support of the right of copy. The work abounds with them, and we almost extract at random.

" It will not be necessary to enter into any elaborate consideration of the arguments on the origin of property. There seems no rational ground for creating a distinction between literary and any other species of property. The rights of each are equally entitled to protection. Such a distinction cannot be founded upon the degree of *labour* bestowed in the acquisition of other objects of property. Even the right to the possession of land has been acquired as often by good fortune as by merit, and is frequently retained without the bestowment of labour. The property in a literary work may be acquired in the same way. The first thought may have been accidental, which labour has enlarged and improved. The descendants of those who have produced intellectual treasures are as well entitled to inherit them as the possessors of the accumulators of land or money. To say, that the *definition of property* in the old legal authorities does not include the property in question, can be nothing to the purposes of justice. If it does not include it, the definition is a bad one, because it is not sufficiently comprehensive. Besides, if literary works possess none of the usual characteristics of property, according to its present technical description, let them form a class of themselves. Injustice should not be done for the sake of preserving consistency in verbal or metaphysical distinctions, which have nothing but their antiquity to support them. It is held by all the law authorities, that an author possesses a strictly legal property in his literary labours, whilst they remain in manuscript. There can

be no real distinction in the nature of the property, in the sentiments or ideas and language, before and after publication. The law which prohibits the publication of his *manuscript* without his consent, should also protect the *printed copy*, and prevent the appropriation of the profit of publication by any other person than the author."

Mr. Maugham discusses with great acumen, and, we think, with great fairness and impartiality, the various objections to a perpetuity of copyright: the principal are reduced to seven heads. 1. That although the invention and labour by which literary compositions are produced, entitle the author to the exclusive use of his manuscript, the *right cannot be extended to ideas*, because they are not objects of property. 2. That every monopoly, trenching on man's lawful employment, is a restraint upon the liberty of the subject. 3. That as others may arrive at similar conclusions, it would be difficult to ascertain the right owner, and inconveniently increase litigation. 4. The composition is the property of the writer, whilst in MS.; but the act of publishing gives it to the world. 5. The patentees of mechanical inventions possess but a limited term. 6. That it would prolong the power of the owner to deal with the public as he chose; and that he might either suppress a valuable work, or put an exorbitant price upon it. 7. The advocates of limited copyright farther contend that glory is the reward of science; and those who deserve it, scorn all meaner views.

To these, we think, might fairly be added the inconvenience which in many cases might arise to the world, from the impossibility, after the lapse of a series of years, of discovering the actual proprietors of some valuable work which required reprinting for the public,—the descendants from the author could not, perhaps, be traced; yet a fear that such exist, would deter a new publisher from the venture. Provisions might, however, be made by law to obviate this.

It would be impossible for us, in the limited extent of our weekly sheet, to do full justice to the several arguments by which the foregoing seven objections are ably and successfully combated. We can do no more than refer our readers to the work itself, as a production obtaining that celebrity to which the value of the subject and its own intrinsic merits so justly entitle it. We trust we have said enough to call the general attention to the book and to the hardships which it discusses; and we close our account with hearty commendations, and a wish that the author may enjoy his copyright for the eight and twenty years now allowed by law, and then live to see his hopes gratified by the alterations in that law which he so ably advocates.

The Italian Confectioner; a complete Economy of Desserts, according to the most modern and approved Practice. By G. A. Jarrin. 4th edition, with Bills of Fare for the Dessert, and other additions. Ebers and Co.

THE absurd price set upon this volume seems hitherto to have prevented its enjoying the extensive circulation to which it was entitled as being an excellent work, and the only one of authenticity extant on the fruitful subject of which it treats. The present publishers have, we are glad to see, reduced it greatly both in size and cost, so as to make it a comely and not immoderate book; and as, from the circumstances we have mentioned, this treatise is not so generally known as it should be, we shall

permit Mr. Jarrin himself to inform our readers what he has done for their delectation.

" This work treats of sugar, of the numerous candies and bon-bons, as they are made in France; of the imitation of vegetables, fruits, and other natural objects, in sugar, and of a great variety of drops, pralings, &c. &c.; of the best mode of preparing chocolate and cocoa; of syrups, marmalades, jellies, fruit, and other pastes, and of preserved fruits, including directions for preserving fruit without sugar, according to the method of M. Appert; with hints respecting the construction of ovens and stoves, and a table of the various degrees of heat adapted to the different articles of confectionery. It will also be found to contain receipts to make tablets and rock sugar; the various compotes; the French method of preparing comfits; the best manner of making creams and ices, with some important hints respecting the latter, upon which their excellence entirely depends; how to preserve fruits in brandy; to make and arrange pièces montées, confectionery paste, and the mode of producing picturesque scenery, with trees, lakes, rocks, &c.; lozenges and jellies; cool drinks for balls and routes; cakes, wafers, biscuits (particularly those of Italy), rich cakes, biscuits, macaroons, &c. &c."

Besides the above, the important subjects of distillation, modelling, and moulding, have each their respective sections, worthy of all elegant housewife attention. We shall conclude with Mr. Jarrin's observations on ice-wells, which are exceedingly to the purpose.

" To obtain a good ice-well, you should choose a spot looking towards the north, the soil either sand, gravel, or chalk, wherein you can easily build a well which will drain itself, the water soaking into the soil by a waste well made under the other. An ice-well should be larger round than it is deep, for it is a common error to imagine that the deeper a well is, the better; on the contrary, we know that the water naturally runs toward the depth, and, drawing towards the wells, penetrates through the brick-work, and produces a humidity that melts the ice. To avoid this, a good well should be built with double walls, at the distance of eighteen inches or two feet apart, and the interval between filled up with ashes, or any other matter of an absorbent quality. The well must be built with a domed top (like a soup tureen), and a hole in the centre left to receive the ice. Over the dome of brick-work there should be a covering of earth, at least six feet in thickness, upon which a plantation may be formed, to keep off the sun's rays: the hole in the centre of the dome should have a neck (like a large chimney-pot), secured with a strong cover of iron, running up through the superincumbent earth three or four feet, and should be kept always well covered with soil, and turfed over, as soon as the well is filled, to prevent any access of air in that direction. At the side of the well, upon a line with the bottom of the dome, an entrance must be made to take out the ice: it should consist of a porch with double doors, the outer of which must be covered with straw, or thatched, and every crevice in both doors stopped up and made as air-tight as possible. A dry time ought to be chosen for filling the well; the ice should be broken as small as possible, in order that it may reunite in the interior; and three or four men should be employed in levelling and pounding it, till the well is filled to the very top: if a long frost ensues, it should be filled up from time to time, as the ice first introduced will diminish considerably in bulk as it forms itself

into a compact mass, by freezing in the well. When the ice is taken out, every precaution should be adopted to prevent the rush of a volume of air into the well upon the opening of the doors. At first the ice must be taken out as it comes to hand, until the mass sinks to a level with the door; but afterwards, by means of a ladder, it must be taken from the sides of the well, all round quite down to the bottom, leaving the centre to the last, which will be found solid and compact even in the midst of summer: if, on the contrary, the ice is first taken away from the middle, you disturb the body, and the air which introduces itself will destroy more than you consume. The first object, it must be always recollect, in preserving the ice in a well, is to keep it dry; and if unfortunately the well is placed in a soil that will not permit it to drain itself, a pump must be fixed on the outside to draw off the water accumulated in the waste well."

We ought to add, that this edition, besides other additions, contains, as the title announces, several new bills of fare for the dessert.

Sir J. Malcolm's History of Persia: concluded. In our last we promised to finish this (for us) long review, of a very interesting and standard work, with a sketch of the royal method of killing time in Persia. Who would not be a despotic king?

" His religious duties, which no king of Persia can openly neglect, require him to rise early. As he sleeps in the interior apartments, which no male is allowed to approach, his attendants are either females or eunuchs. After he is dressed with their aid, he sits for an hour or two in the hall of the harem, where his levees are conducted with the same ceremony as in his outer apartments. Female officers arrange the crowd of his wives and slaves with the strictest attention to the order of precedence. After hearing the reports of the persons intrusted with the internal government of the harem, and consulting with his principal wife, who are generally seated, the monarch leaves the interior apartments. The moment he comes out, he is met by officers in waiting, and proceeds to one of his private halls, where he is immediately joined by some of his principal favourites, and enters into familiar conversation with them: all the young princes of the blood attend this morning levee, to pay their respects. After this is over, he calls for breakfast. The preparing his meals is superintended by the nauzir, or chief steward of the household. The viands are put into dishes of fine china, with silver covers, and placed in a close tray, which is locked and sealed by the steward. This tray is covered with a rich shawl, and carried to the king, when the steward breaks the seal, and places the dishes before him. Some of the infant princes are generally present, and partake in this repast. The chief physician is invariably in attendance at every meal. His presence is deemed necessary, the courtiers say, that he may prescribe an instant remedy, if any thing should disagree with the monarch: but this precaution, no doubt, owes its origin to that suspicion which is continually haunting the minds of such as exercise despotic power. When his public duties are performed, he usually retires to the harem, where he sometimes indulges in a short repose. Some time before sunset he always makes his appearance in the outer apartments, and either again attends to public business or takes a ride. His dinner is brought between eight and nine, with the same precautions and cere-

monies as at breakfast. He eats, like his subjects, seated upon a carpet, and the dishes are placed on a rich embroidered cloth spread for the occasion. Some of the former kings used to indulge openly in drinking wine; but none of the reigning family have yet outraged the religious feelings of their subjects by so flagrant a violation of the laws of Mahomed. Bowls filled with sherbet, made of every species of fruit, furnish the beverage of the royal meals; and there are few countries where more pains are bestowed to gratify the palate with the most delicious viands. After dinner, the king retires to the interior apartments, where it is said that he is often amused till a late hour by the singers and dancers of his harem. It is impossible, however, to speak of his occupations after he passes the threshold of his inner palace. He is there surrounded by a scene calculated, beyond all others, to debase and degrade the human character. He sees only emasculated guards, and their fair prisoners. He hears nothing but the language of submission or of complaint. Love cannot exist between beings so unequal as the monarch and his slave; and vanity must have overcome reason, before the fulsome adulation of pretended fondness can be mistaken for the spontaneous effusions of real affection. The harems are governed by the strictest discipline; and this must be necessary to preserve the peace of a community, where the arrogance of power, the pride of birth, the ties of kindred, the intrigues of art, and the pretensions of beauty, are in constant collision. The usual routine of the king's life is often interrupted by urgent public affairs, and sometimes by amusement. The reigning family has hitherto disdained those enervating and luxurious habits which led the last Seffavean monarchs to confine themselves to their harems. They not only attend personally to public business, but are continually practising manly exercises, and engage in field-sports with all the ardour of a race who cherish the habits of their Tartar ancestors. The present king is an expert marksman and an excellent horseman: few weeks pass without his partaking in the pleasures of the chase. The king has always a historiographer and a chief poet. The one writes the annals of his reign; the other, who has a high rank at court, composes odes in his praise, and, with grateful ardour, celebrates the munificence of his patron. A giant and a dwarf were at one period of the present reign part of the royal establishment; and it is never without a jester, who enjoys an extraordinary latitude of speech, and, both in his dress and manner, assumes the habit and appearance of folly. It is usual to laugh at the witticisms of these jesters, even when they are the most severe; and the sovereign himself respects their privilege. The tribe to which Kerreem Khan belonged, speak a language which, from its rudeness, is denominated 'the barbarous dialect.' As this prince was one day sitting in public, he commanded his jester to go and bring him word what a dog, that was barking very loud, wanted. The courtiers smiled at this sally of their monarch. The jester went, and, after appearing to listen for some time with profound attention, returned, and said with a grave air, ' Your majesty must send one of the chief officers of your own family to report what that gentleman says: he speaks no language except "the barbarous dialect," with which they are familiar, but of which I do not understand one word.' The good-humoured monarch laughed heartily at this jest,

and gave the wit a present. This anecdote, to which many similar might be added, shews that there is little difference between the office of jester at the modern court of Persia, and that which some centuries ago existed at every court in Europe. A resemblance even in trifling forms merits attention, as it may lead to conclusions on the progress of knowledge and the condition of society; and, from the character of their amusements, we may perhaps judge as correctly as from their more serious occupations, of the degree of civilisation which a people has attained. In the court there is always a person who bears the name of 'story-teller to his majesty'; and the duties of his office require a man of no mean acquirements. Though passionately fond of public exhibitions, the Persians have none that deserve the name of theatrical entertainments: but, though strangers to the regular drama, their stories are often dramatic; and those whose occupation is to tell them, sometimes display so extraordinary a skill, and such varied powers, that we can hardly believe, while we look on their altered countenances and listen to their changed tones, that it is the same person, who at one moment tells a plain narrative in his natural voice, then speaks in the hoarse and angry tone of offended authority, and next subdues the passions he has excited by the softest sounds of feminine tenderness. The art of relating stories is attended both with profit and reputation. Great numbers attempt it, but few succeed. It requires considerable talents and great study. None can arrive at eminence except men of cultivated taste and retentive memory. They must not only be acquainted with the best ancient and modern stories, but be able to vary them by introducing new incidents, which they have heard or invented. They must also recollect the finest passages of the most popular poets, to add the impression of the narrative by appropriate quotations. The person whose office it is to amuse his majesty with these stories is always in attendance. It is equally his duty to beguile the fatigue of a long march, and to soothe the mind when disturbed by the toils of public affairs; and his tales are artfully made to suit the disposition and momentary humour of the monarch. Sometimes he recites a story of the genii; at others he speaks of the warlike deeds of former sovereigns, or of the love of some wandering prince. Often the story is of coarser materials, and the king is entertained with low and obscene adventures. In no court is more rigid attention paid to ceremony. Looks, words, the motions of the body, are all regulated by the strictest forms. When the king is seated in public, his sons, ministers, and courtiers, stand erect, with their hands crossed, and in the exact place belonging to their rank. They watch his looks, and a glance is a command. If he speaks to them, you hear a voice reply, and see the lips move, but not a motion or gesture betrays that there is animation in any other part of the frame. The monarch often speaks in the third person: 'The king is pleased,' 'The king commands.' His ministers usually style him 'The object of the world's regard.' They are as particular in forms of speech as in other ceremonies; and superiority and inferiority of rank, in all their gradations, are implied by the terms used in the commonest conversations.'

SIGHTS OF BOOKS.

A Grammar of General Geography. For the Use of Schools and Young Persons: with Maps and Engravings. Corrected and modernised by the Rev. J. Goldsmith. 16mo. pp. 191. London, 1829. Longman and Co. *Geography Illustrated on a popular Plan, &c.; with thirty-five Engravings.* 12mo. pp. 740. Same Publishers.

WE have given just and ample praise to a number of works devised at this time of extraordinary exertion to render the best instruction easy and permanent for the youthful mind. The ingenuity and knowledge which have been directed to this important object could not escape a tribute from the *Literary Gazette*, whose own great end and purpose was, and is, to diffuse a love for information, and to make intellectual enjoyments a *want to the many*, through the initiatory means of the entertaining and interesting. And in this view we can safely say that no two books have ever afforded us greater satisfaction than this Grammar and Popular Geography. We really are not aware of any thing that a first-rate geographical scholar could tell us which is not clearly expounded in their pages. For education in this branch of science, it is impossible, we think, to improve upon them; for they embrace every thing essential to be understood and remembered. It is almost a hardship to be obliged to confess, that, what costs us years to learn, may here be acquired (by the aid of system and intelligence) in less than an equal number of months; but such is the truth. The advantages of the rising race of students are, indeed, real miles gained on the march of intellect; and we could almost envy the facilities. These volumes are treasures; and as handsomely illustrated as they are in themselves excellent. We have forgotten who it is that now occupies the popular name of Goldsmith; but whoever he is, his plans, his carefulness, and his abilities, render him a worthy successor to the highest name, and a great benefactor to every young person in the British empire.

Restalrig; or, the Forfeiture. By the Author of "St. Johnstoun, or John Earl of Gowrie." 2 vols. 12mo. Edinburgh, 1829. MacLachlan and Stewart: London, Simpkin and Marshall.

THIS work by no means fulfils the promise of its predecessor. The plot has too many improbabilities, and too little interest. The historical personages introduced, appear to be introduced merely because they are historical; and, in short, as a tale of the Waverley school, it is a plaster cast, without the life and spirit of the original.

The Ohio. Vol. II. from July to December 1828, and Nos. for January and February 1829. J. Shackell.

THIS is one of the healthy and growing literary shrubs which vegetate weekly, makes a nice monthly bouquet, and are at last gathered into annual wreaths, much to the credit of their cultivators, and much to the edification and amusement of the public. The *Ohio* is a various and entertaining miscellany, adorned with clever wood-cuts (one for every week)—so clever indeed that nothing but a large sale could tempt the proprietors to disburse the attendant expense. The selection is made judiciously, and it is hardly possible to dip anywhere without being attracted by the matter to read on. This is exactly the character which such a work ought to possess.

Memoirs of Videoq. Written by Himself. Paris. Translated in 2 vols. 12mo. London, 1829. Hunt and Clarke.

THIS life of a French rogue, but now, according to his own account, a respectable man, furnishes some curious details of the modes of swindling, robbing, prison-breaking, galley-slavery, and other circumstances, as they are endured or practised among our neighbours across the Channel. Like all great autobiographers, M. Videoq is a perfect hero, the object of plots and conspiracies; but his adventures are amusing, without being more coarse than was to be expected from the nature of his career; and the French language is happily adapted to soften even these impurities. There is, besides, a good deal of piquancy and spirit in the narrative. The English version seems to be very well executed, considering the number of flash words and phrases, and of difficult allusions in the original.

Constable's Miscellany. Volumes XXXIII., XXXIV., and XXXV. Edinburgh, Constable and Co.; London, Hurst and Co.

HAVING seen in our last No. noticed at length the preceding volumes of this publication, we shall only say of these three volumes, that the Revolutions in Europe form an interesting sequel to the rebellions in Scotland. The narratives are very various, and the whole collection well made. Vol. XXXVI., which has just appeared, is the first of Cochrane's remarkable Travels.

An Attempt to remodel the Art of Stenography on new and more primitive Principles than the Systems now in use. By Charles Latham. London, 1828. Hessey.

Brevis esse laboro, seems to be the studied maxim of the ingenious author of this little book; and its syllabic form for instructing the pupil in stenography, is admirably calculated to imprint the lesson on his memory, and by its simplicity to keep it there. Indeed, the plainness of the characters and rules evince that kind of mind in the author best fitted for the study of the grammar of any language,—even for that of symbolic grammar. Since 1602 (the first year when any work on the subject of this essay made its appearance), nearly 100 printed treatises have been published; and yet, hitherto, the systems are as diverse as the publications are numerous. This is more owing, we think, to the want of concert among the teachers of stenography, than to any serious difficulty in the way of a more fixed and general system. Each master has exhibited his caprice by a change of character; or, too confident of his own, has declined to consult the opinion of others. The consequence is, that the popularity of the art has been checked, its improvement retarded; and the student, like the religionist, out of a number of creeds, has been at a loss for some settled principles to guide him.

Of late years, however, these defects have been felt by the most eminent judges of stenography, and there has been some approximation to a more uniform system; but it has been chiefly among themselves—so that to all visible improvement the science has remained fixed and stationary. We think that Mr. Latham, as far as he has gone, has done much to remedy these imperfections; and he is certainly entitled to much credit both for the neatness of his signs (or characters), and the grammatical accuracy of his arrangements.

Sermons preached in England. By the late Bishop Heber, &c. 8vo. pp. 392. London, 1829. Murray.

NINETEEN sermons, with the popular name of Bishop Heber to them, need no reviewers' commendation to insure them a favourable public reception. We have therefore only to say of this volume, that it breathes the pious feelings and kindly humanity of its departed author; and that its editor, his widow, promises at some future period a selection of sermons preached in India, and of earlier parochial sermons preached at Hodnett, of which Dr. Heber was rector.

ORIGINAL CORRESPONDENCE.

Paris, February 7.

THE OPERA balls commenced on Saturday, to the infinite pleasure of all classes and all ages. Ladies, in particular, enjoy these amusements, as it is only *sous masque* they ever dare to speak truth, or discover to your sex their *façon de penser*. The rôle of gentlemen at these reunions is not quite so agreeable; for as the anecdotes they hear of themselves seldom tend much to their honour, many of them try to shield their *amour propre* from the *coups de lancettes* of disguised nymphs by pasteboard noses highly varnished. A *ci-devant jeune homme* adopted this mode of defence the other night, taking also the further precaution of mounting a light curly wig: but neither of these deceptions were sufficient to screen the wearer from the scrutinising regards of his last discarded love. She recognised the "gay deceiver's" false teeth and painted eye-brows (which it seems had left indelible impressions on her memory); and, enraged at his late desertion of her, she tore away his borrowed feature and fair locks; so that he who but a few moments before swaggered with all the pretension of one-and-twenty, "stood confessed" an old marquis of sixty-seven: a riot would have ensued had not the despoiled gentleman made his exit. Formerly, what are termed *des dames comme il faut* never honoured these balls by their presence, fearing the contamination of plebeian society; but English *ladies*, who, *dit-on*, inherit a larger portion of the original sin than those of other nations, made the *premier pas*, and were quickly followed by *les Parisiennes*, who were jealous of being out-done even in curiosity. According to the opinion *à-la-mode*, these Opera balls are *charmants!* and *vit* is said to fly right and left. Hitherto, however, its flight has been too rapid for my weak perception; and though there may be much amusement in walking to and fro for five or six hours, swallowing a volume of dust, being *coudoyé* by a thousand elbows, and assailed by hundreds of fools, yet I could not discover it; nor can I imagine even the luxury of telling truth sufficient to indemnify for the numerous evils one must encounter on the occasion.

The Académie Française assembled yesterday for the purpose of choosing a successor to the late M. Picard. The votes decided in favour of M. Arnaultpère. M. Augur's disappearance (for it seems he is not dead) leaves also a place of honour vacant; but the Academy must wait five years ere they elect a successor to him. I suppose, should his wife not hear tidings of him during the same space of time, she will be allowed to engage herself in new chains—at least this seems but just.

The first edition of *Le Dernier Jour d'un Condamné*, by the celebrated Victor Hugo, was entirely sold in two days: it is a *chef-d'œuvre*. The second edition of *Orientales*, by the same

author, appeared to-day. This latter work is severely criticised.

ARTS AND SCIENCES. ROYAL INSTITUTION.

Friday, Feb. 13.

THE subject for this evening was "an account of Mr. Brown's discovery of active molecules existing in solid bodies, either organic or inorganic;" delivered by Mr. Faraday.

The lecturer, by aid of drawings and specimens, traced the progress of Mr. Brown's investigations since their commencement in June 1827, to the present period. The object of these investigations was to ascertain the mode of action of the pollen of phenogamous plants upon the pistillum in the impregnation of the ovula; and whilst looking for a pollen whose particles having a determinate shape might be traced through their course, Mr. Brown found them to have peculiar motions when placed in contact with water, and examined by a powerful microscope, the motion consisting both in change of place and in a quick, short vibration. Following up the views which successively arose in his mind, Mr. Brown was led to believe that living and dead, animal and vegetable substances, metal, rocks, and all solid bodies, in turn produced particles capable of similar motion. The particles generally appear round, but angular ones have been seen in motion, their size varying from the 1200 to the 3000 of an inch in diameter, and very probably to still smaller dimensions, but it is difficult to perceive them!

Mr. Faraday, in a very able and perspicuous manner, commented upon the vague opinions that had gone abroad relative to Mr. Brown's meaning; and stated the reasons why no satisfactory account of the motion as produced by known causes had been given: he also pointed out the manner in which these newly discovered facts as regarded inorganic matter, nullified the large portion of physiological reasoning which had been put forth at various times, relative to the impregnation of the vegetable ovulum, and the existence of organic molecules in the structure of plants. He also touched upon the supposed connexion of the subject with molecular or atomic philosophy in general, and recommended great reserve and caution in this branch of the inquiry, seeing that some gross and ludicrous blunders had already crept into what is considered the philosophy of atoms, from hasty conclusions, and the use of terms and names not in exact accordance with their received and acknowledged import. It is unnecessary to add, that Mr. Faraday's observations drew forth frequent and hearty marks of approbation.

In the library was an ancient British torque of pure gold, weighing between five and six ounces, worn in former times by the chief of the Britons only. It was found in a turf-bog in Merionethshire. Also, views in China, painted in oil by the natives, containing very good effect and perspective, both architectural and aerial. There were also paintings in water-colours of the trades and costumes of the Chinese, executed by native artists: together with various specimens of Singalese fire-arms, mechanical contrivances, and presents of books.

LINNEAN SOCIETY.

Tuesday evening.

THE president, Lord Stanley, in the chair:—A continuation of Mr. Don's interesting paper on the new genera and species of the class Composita, belonging to the Flora of Peru, Chili, and Mexico, was read. Several new

members were balloted for and elected. The secretary announced to the meeting that the Society had agreed to purchase the collection and library of Linnaeus, together with those of Sir J. E. Smith, its late revered president, for the sum of three thousand guineas.

The Bishop of Bath and Wells, and several other distinguished Fellows of the Society, were present.

ASTRONOMICAL SOCIETY.

ON Friday week the anniversary meeting of this Institution took place, at the Society's house, in Lincoln's Inn Fields; Mr. Herschel, the President, in the chair. The gold medal was presented to the Rev. W. Pearson, for his work entitled, "an Introduction to Practical Astronomy." Another gold medal was presented to Professor Bessel, for his "Zone Observations," made at the Royal Observatory of Königsberg. A third was presented to Professor Schumacher, for important services rendered by him, both to practical and historical astronomy, by the publication of his various astronomical tables.

COLLEGE OF SURGEONS.

ON Saturday last the 10th Hunterian Oration was delivered in the Hall of the College, Lincoln's Inn Fields, by Mr. J. P. Vincent. Mr. Thomas, sen. Vice-President, took the chair, in the absence of Sir Anthony Carlisle, the President. The hall was crowded to excess. Amongst the distinguished persons who sat near the chairman, were the Presidents of the College of Physicians and Royal Society; several M.P.'s were also present.

INSTITUTION OF CIVIL ENGINEERS.

FEBRUARY 3d.—The question, "on the best method of preventing rust in iron," was resumed; and the minutes of former conversations relative to the subject were read by the secretary. Mr. Simpson stated a method of preventing the oxidation of iron water-pipes, when in constant use, by the application of lime: the discolouration and unpleasant odour contracted by water in its passage from the reservoir, are thus effectually obviated. The results of an experiment, on coating the mould of a casting, were communicated, and appear to open a new and productive field for philosophical research. Many instances were adduced, in the conversation, of the rapid decomposition of iron subjected to the joint action of the atmosphere and moisture, particularly the more exposed machinery of steam-boats;—all tending to prove, that efficacious protectors of such inestimable importance to the arts are still among the desiderata of science.*

At the close of the discussion, Mr. Jopling explained the properties of an instrument which he considers newly invented, or at least revived. This instrument describes the true Ionic spiral of the elliptic character, and, by a separate adjustment, the wave between the spirals, exactly accordant with all the specimens of Grecian Ionic capitals to which Mr. Jopling has had access in this country.

February 10th.—Mr. Turrell read a paper, proposing to the Institution a full consideration of the methods of obtaining, forging, and manufacturing iron. The subsequent discussion principally related to the properties of steel. Mr. Maudeley gave an account of certain experiments, made by order of the East India Company, to ascertain the capability of

* We have seen it stated that hemlock prevents the oxidation of iron, even under water. Some experiments on this (if true) might lead to useful results.—MS.

forging and manufacturing the steel termed wootz, and in which he perfectly succeeded.

The death of Mr. Tredgold, communicated to the Institution by his friend Mr. Donkin, is an event deeply to be regretted, both on account of his professional celebrity as an author, and of the anticipations indulged by the members of the Institution, whose secretary he had been appointed. The numerous and excellent publications of Mr. Tredgold will long hold the first place among the elementary compendiums of civil engineering, and must ever ensure him the lively gratitude of the cultivators of general knowledge.

ANCIENT AND MODERN EGYPT.
*Fifth and Sixth Letters (incorporated) from
M. Champollion.*

Beni-Hassan, 5th, and Montfaucon, 28th Nov. 1828.
I HAD reckoned upon being at Thebes on the 1st of Nov. This is the 5th, and I am still at Beni-Hassan. This is, in some measure, the fault of those who have already described the hypogeums of this neighbourhood, and have given so mean an idea of them. I thought to have done with these grottos in one day: they have taken fifteen, which I do not regret. But I must resume my narrative a little further back.

My last was dated from the great pyramids, where I remained encamped three days; not for the sake of those enormous masses, which produce so little effect when close to them, but to examine the sepulchral grottos in the vicinity. One of them, that of a certain Eimai, furnished us with a series of bas-reliefs, very interesting for the knowledge of arts and trades of ancient Egypt; and I shall take particular pains in searching for monuments of this kind, which are as much parts of history as the great paintings of battles in the palaces of Thebes. I have found about the pyramids several tombs of princes (king's sons) and great men; but very few inscriptions of any particular interest.

I left the pyramids on the 11th of October, to return across the desert to our old encampment at Sakkarah, and then to our fleet, which lay at anchor at Bedrechein. We set sail for Upper Egypt; and on the 20th reached Minieh; whence we immediately set out again, after visiting the manufactory of cotton-yarn, in which European machinery is employed, and purchasing some necessary provisions. We then steered towards Saouadeh, to visit a hypogaeum of the Greek-Doric order, which has been already described. Hence we sailed towards Zaouyet-el-Maietin, which we reached on the 20th, in the evening. There are here some hypogeums, adorned with bas-reliefs relating to civil and domestic life. I had copies taken of every thing interesting; and we did not leave it till the evening of the 23d, to proceed to Beni-Hassan, which a brisk gale enabled us to reach before midnight the same day.

At break of day, some of our young men having been to visit the neighbouring grottos, brought word that little was to be done there, because the paintings were almost effaced. I, however, went at sunrise to visit these hypogeums, and was agreeably surprised on finding a wonderful series of paintings, perfectly visible, even in the minutest details, on being damped with a sponge, and removing the fine dust which covered them, and which had deceived my companions. We immediately set to work, and, by means of our ladders and sponges, gradually discovered the most ancient series of paintings in the world, all relating to civil life, the arts and trades, and, what was quite new, to the military caste. I have made

an immense harvest in the first two hypogeums; yet a still richer one awaited us in the two more distant tombs towards the north. These two hypogeums have the peculiarity (as well as some small tombs in the neighbourhood), that the entrance is preceded by an open portico, hewn in the rock, and forming columns which closely resemble at first sight the Greek-Doric of Sicily and Italy: they are fluted, with round bases, and nearly all of beautiful proportions. The interior of the last two hypogeums was, or still is, supported by similar columns. We all recognised in them the true type of the ancient Greek-Doric; and I affirm this without fearing to found my opinion on the Roman times; for these two hypogeums, which are the finest of all, bear the date and belong to the reign of Osorhasen, second king of the 23d dynasty, and consequently are as old as the 9th century before Christ. I will add, that the most beautiful portico, yet untouched,—that of the hypogaeum of chief governor of the eastern districts of the Héptanomide, called Nekhoph,—is composed of these Doric columns, *without a base*, as at Paestum and in all the finest Greek-Doric temples. The paintings of the tomb of Nekhoph are real water-coloured drawings, of remarkable delicacy and beauty of design,—I have not yet seen any thing in Egypt to equal them: the animals, quadrupeds, birds, and fish, are painted with so much elegance and truth, that the coloured copies which I had taken of them resemble the tinted engravings of our finest works of natural history. We shall need the testimony of the fourteen witnesses who have seen them, to induce people in Europe to believe in the fidelity of our drawings, which are perfectly correct. In this hypogaeum I found a most interesting picture: it represents fifteen prisoners, men, women, and children, taken by one of the sons of Nekhoph, and presented to this chief by a royal scribe, who offers at the same time a roll of papyrus, on which is written the date of the capture and the number of prisoners, which was thirty-seven. These captives, who are tall, and of a very peculiar physiognomy, most of them with an aquiline nose, were fair compared to the Egyptians, since the flesh has been painted with yellowish red, to imitate what we call flesh-colour. The men and women are clothed in very rich stuffs, painted (especially those of the women) like the tunics of the females on the Greek vases in the antique style. The head-dress and sandals of the female captives resemble those of the Greeks of the old vases; and I discovered on the robe of one of them the twisted ornament so well known by the name of *Grecque*, painted in red, blue, and black, and traced vertically. These details will excite the curiosity and awaken the interest of our archaeologists, especially that of our friend M. Dubois, whom I regret here more than ever not to have by my side, because our opinion on the progress of the arts in Egypt here finds *archi-authentic* proofs. The male captives, with pointed beards, are armed with bows and arrows, and one of them holds in his hand a Greek lyre in the antique style. Are they Greeks? I firmly believe they are; that is, Ionian Greeks, or some people of Asia Minor living near the Ionian colonies, and participating in their manners and customs. It would certainly be very curious to have Greeks of the ninth century before Christ, accurately painted by Egyptian artists. I have had this long picture copied in colours: there is not a stroke of the pencil which is not in the original.

The fifteen days spent at Beni-Hassan have been monotonous, but productive: at sunrise we went to the hypogeums, to draw, to colour, and to write; allowing an hour, at the most, to a frugal repast which was brought to us from the boats. Sunset, which is beautiful in this country, gave the signal for retreat: we returned to the bark to sup, lie down, and begin again the next day.

This abode among the tombs has produced a portfolio of drawings, perfectly executed, strictly accurate, and which already exceed 300 in number. I venture to say, that with these acquisitions alone my journey to Egypt would have already attained its object,—except with regard to architecture, which I intend to only in places not hitherto visited or known. The following is a sketch of them:—

1. *Agriculture.*—Drawings representing tilling the ground with oxen or by hand; sowing; treading the ground by rams, and not by hogs, as Herodotus says; five sorts of ploughs; the use of the pick-axe; the reaping of wheat, the gathering of flax, the putting these two kinds of plants into sheaves, the carrying to the mill, the threshing, measuring, storing in the granaries; two drawings of large granaries on different plans; the flax carried by asses; a number of other agricultural operations, among them, the gathering of the lotus, the culture of the vine, the vintage, its carrying home; two presses, one worked by the hand, and the other by mechanism; the putting the wine into bottles, or jars, carrying it to the cellar, &c. &c. Horticulture, the gathering of figs, &c. cultivation of the onion, irrigation, &c.; the whole, as in the following pictures, with explanatory hieroglyphic inscriptions: also the intendant of the country house, the secretaries, &c.

2. *Arts and trades.*—A collection of pictures, for the most part coloured, in order to determine the nature of the objects, and representing the sculptor in stone, the carver in wood, the painter of statues, the painter of architecture, furniture, and cabinet-work of all kinds; the painter with his easel, painting a picture; scribes and clerks of all descriptions; masons conveying blocks of stone; the art of pottery, with all the operations; the cutting of wood; makers of oars, carpenters, cabinet-makers, sawyers, curriers; the staining of common leather and morocco; the shoe-maker; spinning; weaving; the glass-worker and all his operations; the goldsmith, jeweller, smith, &c.

3. *The military caste.*—The education of the military caste and all their gymnastic exercises, represented in above 200 pictures, shewing all the positions and attitudes of two skilful wrestlers attacking, defending, retreating, advancing, standing, thrown down, &c. You will see by these whether the Egyptian artists were contented with figures in profile, the legs joined, and the arms pinioned against the side. I have copied the whole of this series of soldiers wrestling together, and also sixty figures representing soldiers of all arms, a siege, the *tortoise*, the *ram*, the military punishments, a field of battle, and the preparations for a military repast; lastly, the manufacture of lances, bows, arrows, clubs, battle-axes, &c.

4. *Singing, music, and dancing.*—A picture representing a concert of vocal and instrumental music: a singer, accompanied by a musician on the harp, is supported by two choruses, one of four men, the other of five women, the latter beating time with their hands. It is a complete opera; players on the harp, of both sexes;

players on the German flute, flageolet, on a sort of shell, &c.; dancers, forming various figures with the names of the steps which they dance. Lastly, a very curious collection of drawings representing the female dancers of ancient Egypt, dancing, singing, playing at tennis, and performing various feats of strength and address.

5. A considerable number of drawings representing the rearing of cattle, the herdsmen, all kinds of oxen, cows, calves, milking, the manufacture of cheese, butter—goatherds, ass-drivers, shepherds with their sheep, scenes relative to the veterinary art; lastly, the poultry-yard, containing numerous species of geese and ducks, and a kind of swan which was domestic in ancient Egypt.

6. The foundation of the Ichnographic collection, containing the portraits of the Egyptian kings and great men. This collection will be completed in the Thebaid.

7. *Drawings relative to games, exercises, and diversions.*—Among them are the *Mora*; the drawing straws; a kind of hot cockles; the mall; the game of piquets planted in the ground; the hunting of the fallow-deer, a picture representing a grand chase in the desert, in which are depicted between fifteen and twenty species of quadrupeds; pictures of the return from the sport—the game is carried dead, or led alive; several pictures of catching birds with nets—one of these drawings, which is of a large size, is tinted with all the colours, and in the same manner, as the original: lastly, drawings, on a large scale, of the several snares for catching birds: these instruments of the chase are painted separately in some hypogeums; several drawings relative to fishing—as with the angling-rod, with the trident or bident, with nets; likewise the preparation of fish, &c.

8. *Domestic justice.*—I have collected under this head fifteen drawings of bas-reliefs, representing offences committed by servants—the arrest of the offender, his accusation, defence, his trial by the intendants of the household, his sentence, and the execution, which is confined to the bastinado, the account of which is delivered with the documents of the proceedings into the hands of the master by the intendants of the household.

9. *The household.*—I have collected in this series, which is very numerous, every thing that relates to domestic or private life. These drawings, which are very curious, represent, 1. several Egyptian houses, more or less sumptuous; 2. vases of different forms, utensils, and movables, all coloured, because the colours invariably indicate the materials of which they are composed; 3. a superb palanquin; 4. a kind of room with folding-doors, carried on a sledge, which served the great men of Egypt, in former days, for carriages; 5. the monkeys, cats, and dogs, which formed part of the domestic establishment, as well as the dwarfs and other deformed individuals, who fifteen hundred years, and more, before the Christian era served to dispel the spleen of the Egyptian noblemen, as well as they did that of our old barons of Europe fifteen hundred years after the Christian era; 6. the officers of a great household, intendants, secretaries, &c.; 7. the servants, carrying provisions of all kinds, and servant-girls, likewise carrying provisions; 8. the manner of killing oxen, and of cutting them up for the use of the family; 9. a series of designs, representing cooks preparing various kinds of provisions; 10. the servants carrying the dressed meat to the master's table.

10. *Historical monuments.*—This collection

contains all those inscriptions, bas-reliefs, and monuments of every kind, that I have hitherto seen, bearing royal legends, with a date expressed.

11. *Religious monuments.*—All the images of the various divinities, drawn on a large scale, and coloured after the most beautiful bas-reliefs. This collection will be prodigiously increased in proportion as I advance in the Thebaid.

12. *Navigation.*—A collection of designs representing the building of vessels and barks of various kinds, and the games of the mariners, which exactly resemble those that take place on the Seine on great holidays.

13. *Lastly, zoology.*—A series of quadrupeds, birds, insects, reptiles, and fish, designed and coloured with entire fidelity, after painted bas-reliefs, or pictures in the best preservation. This collection, which already amounts to above two hundred specimens, is extremely interesting: the birds are splendid—the fish painted with extreme perfection; and these will give an idea of what a handsome Egyptian hypogaeum was. We have already collected drawings of above fourteen different species of dogs—house dogs, hounds, &c., from the harrier to the spaniel. I hope that Messrs. Cuvier and Géoffroy St. Hilaire will thank me for bringing them the natural history of Egypt in such good order.

I hope to complete and to extend in a proper manner these series, since I have not yet seen, as I may say, any Egyptian monuments. The great edifices begin, in fact, at Abydos, where I shall not be in less than ten days from this time.—[*After reading these details, may not we well exclaim with the wisest of men, "There is nothing new under the sun!"*—ED. L. G.]

I passed, with grief of heart, opposite to Asch-Mounen, regretting its magnificent portico, which has been very recently destroyed. Yesterday Antinoë presented us only a heap of ruins; all its edifices have been demolished; nothing remains but a few granite columns, which could not be moved.

I was comforted a little for the loss of these monuments by discovering a very interesting one, which nobody has hitherto mentioned. We found, in a desert valley of the Arab mountain opposite to Beni-Hassan, El Asmar, a little temple excavated in a rock; the decoration of which, begun by Toutsous IV., was continued by Mandonei, of the eighteenth dynasty. This temple, ornamented with beautiful bas-reliefs, is dedicated to the goddess Pascht or Pepacht, who is the Bubastis of the Greeks, and the Diana of the Romans. Geographers generally place at Beni-Hassan the position named Speos Artemidos (the grotto of Diana); and they are in the right, since I have just discovered the temple, excavated in the rock (the speos of the goddess); and this monument, which represents only images of Bubastis, the Egyptian Diana, is surrounded by several hypogeums of the sacred cats, the animal of Bubastis; some excavated in the rock; one, among others, erected in the reign of Alexander, son of Alexander the Great. Before the temple, under the sand, is a great bank of mummies of cats, wrapt up in mats, together with some dogs. Further on, between the valley and the Nile in the desert, there are two great depôts of mummies of cats in packets, two feet below the sand.

Seventh Letter from M. Champollion.

Thebes, Nov. 24, 1828.

IT WAS ON THE 10TH OF NOVEMBER THAT I

* How did these cats become dogs to the later Diana?!

quitted Es Siout, after having visited its hypogeums, which are accurately described by Messrs. Jollois and Devilliers, of whose extreme correctness I have daily proofs at Thebes.

On the 11th, in the morning, we passed before Can-el-Rebir (Anateopolis), and my bark passed full sail over the site of the temple which the Nile has swallowed up, without leaving the slightest trace of it.

I visited on the 12th some ruins at Ekebmin, and was so fortunate as to discover a sculptured block, from which I learned the date of the temple, which is of the time of Ptolemy Philopator; and obtained the image of the god Pan, who is no other, as I had already shewn, than the Ammon generator, of my pantheon.

We set out on the 13th, and at noon passed Ptolemais, where there is now nothing remarkable. At four o'clock, passing along the Djebel-el-Assat, we perceived the first crocodiles. There were four of them lying on a sandy islet, and great numbers of birds were flying about them. Soon after, we landed at Girgeh. On the 15th the wind was faint, and we made but little progress; but our new companions, the crocodiles, seemed disposed to indemnify us. I counted twenty-one of them together upon one islet; and a discharge of muskets loaded with ball, fired pretty close to them, had no other effect than to break up this assembly. They threw themselves into the Nile, and we lost a quarter of an hour in getting our boat afloat; for it had gone too near the island.

At length, on the evening of the 16th, we arrived at Dendera. The moon shone with unclouded splendour, and we were only a league from the temples. How could we resist the temptation? We took a hasty supper, and set out. At length we came in sight of the temples; and I shall not attempt to describe the impression made upon us by the grand propylaeum, and, above all, by the portico of the great temple: one may measure it, indeed; but to give an idea of it is impossible: it is grace and majesty combined in the highest degree. We passed two hours there in ecstasy, traversing the great halls, and endeavouring to read the external inscriptions by the light of the moon. We did not return to the boat till three o'clock in the morning, to go back to the temple at seven, where we passed the whole of the 17th. What was magnificent by moonlight, was still more so when the beams of the sun enabled us to distinguish all the details. I immediately perceived that I had before me a master-piece of architecture, covered with sculptures in the very worst style. Be it said without offence to any one, the bas-reliefs of Dendera are detestable; and this could hardly be otherwise; for they are of an age when the art was in its decline. Sculpture had already degenerated; whereas architecture, less subject to vary, had remained worthy of the gods of Egypt, and of the admiration of all ages.

The following are the dates of the several parts. The most ancient is the outer wall, at the extremity of the temple, on which are represented, of colossal size, Cleopatra and her son Ptolemy Caesar. The upper bas-reliefs are of the time of the emperor Augustus, as well as the external lateral walls of the naos, with the exception of some small portions which are of the age of Nero. The pronaos is entirely covered with imperial legends of Tiberius, Caius, and Nero; but in the whole of the interior of the nave, as well as in the chambers and in the edifices erected on the terrace of the

According to Rudbeck, the cat was sacred to Fre, the Diana of the northern mythology.—ED. L. G.

temple, there is not a single sculptured cartouche. They are all empty, and nothing has been effaced: but all the sculptures of these apartments, as well as those of the whole interior of the temple, are in the worst style, and cannot be older than the time of Trajan or Antoninus. They resemble those of the propylaeum of the south-west (*quere*—of the south east?), which is of the reign of this last emperor, and which, being dedicated to Isis, led to the temple of that goddess, placed behind the great temple, which is certainly that of Athor (*Venus*), as is proved by the thousand dedications with which it is covered; and not that of Isis, as the commission of Egypt has believed. The great propylaeum is covered with images of the emperors Domitian and Trajan. As for the typhonium, it was decorated under Trajan, Adrian, and Antoninus Pius.

[We are sorry to postpone any portion of these very interesting communications; but the length of them leaves us no alternative.]

LITERARY AND LEARNED.

OXFORD, Feb. 14.—On Thursday last the following degrees were conferred at the University of Arts.—T. S. Salmon, Brasenose College, Grand Compounder; R. Pocklington, Rev. J. Day, Executive College.

Bachelors of Arts.—J. Johnes, Brasenose College, Grand Compounder; J. Mills, H. Roberts, C. Elliott, St. Edmund Hall; J. Hill, Brasenose College; J. Phelps, Jesus College; T. Shann, Scholar of University College; H. C. Morell, Christ Church; R. S. Holford, Oriel College.

CAMBRIDGE, Feb. 14.—At the congregation on Wednesday last the following degrees were conferred:—

Doctor in Divinity (by royal mandate).—Rev. W. H. Mill, M.A. Trinity College, Principal of Bishop's College, at Calcutta.

Honorary Master of Arts.—Hon. J. C. Dundas, Trinity College.

Masters of Arts.—G. Coster, Archdeacon of Newfoundland; F. Grant, W. H. R. Hayter, St. John's College; F. J. Martin, Fellow of Caius College; J. Streathfield, Christ College.

Bachelors of Arts.—J. Mainwaring, Caius College.

At the same congregation, Philip Whitcombe, B.A. of Brasenose College, Oxford, was admitted *ad eundem* of this University.

ROYAL SOCIETY.

5th Feb. 1829.

A PAPER was read, entitled, "On a Differential Barometer," by the late William Hyde Wollaston, M.D. F.R.S. Communicated by Mr. Warburton.—The instrument described in this paper is capable of measuring, with considerable accuracy, extremely small differences of barometric pressure. It was originally contrived with the view of determining the force of ascent of heated air in chimneys of different kinds; but as its construction admits of any assignable degree of sensibility being given to it, it is susceptible of application to many other purposes of more extensive utility. A glass tube, of which the internal diameter is at least a quarter of an inch, being bent in the middle into the form of an inverted siphon, with the legs parallel to each other, is cemented at each of its open extremities into the bottom of a separate cistern, about two inches in diameter. One of these cisterns is closed on all sides, excepting where a small horizontal pipe opens from it laterally at its upper part; while the other cistern remains open. The lower portion of the glass tube is filled with water or other fluid, to the height of two or three inches; while the remaining parts of the tube, together with the cistern, to the depth of about half an inch, are filled with oil; care being taken to bring the surfaces of water in both legs to the same level, by equalising the pressure of the incumbent columns of oil. If the horizontal pipe be applied to the key-hole of a door, or any similar perforation in a partition between portions of the atmosphere in which the pressures are unequal,

the fluid in the corresponding half of the instrument will be depressed, while it is raised in the opposite one, until the excess of weight in the column that is elevated will just balance the external force resulting from the inequality of atmospheric pressures upon the surface of oil in both cisterns. This, however, is equal only to the difference between the weight of the column of water pressing on one side, and that of an equal column of oil which occupies the same length of tube on the other side: this difference, depending upon the relative specific gravities of the two fluids, will, in the case of olive oil and water, be about one-eleventh of the weight of the column of water elevated. But the sensibility of the instrument might be increased, at pleasure, by mixing with the water a greater or less quantity of alcohol, by which the excess of its specific gravity over that of the oil may be reduced to one-twentieth, one-thirtieth, or any other assignable proportion. The instrument may be converted into an areometer, by closing both the cisterns, and by applying to the upper part of each a trumpet-mouthed aperture, opening laterally.

Feb. 19. The President in the chair.—A paper was read, entitled, "Considerations of the objections raised against the geometrical representation of the square roots of negative quantities," by the Rev. J. Warren, M.A. of Jesus College, Cambridge; communicated by Doctor Young. Charles Tennyson, Esq. M.P., was balloted for and elected a fellow. Some interesting presents were made to the Society.

SOCIETY OF ANTIQUARIES.

Thursday, Feb. 19.

HUDSON GURNEY, Esq., M.P. V.P., in the chair.—A communication was read respecting two documents among the Lansdowne MSS. The first, a petition from "three or four thousand poor persons in Cardiganshire" against the cess levied by the rafter of Cardigan, which had occasioned a suit in the Court of Exchequer. The paper was endorsed by Lord Burleigh.—The second, a certificate relative to the repairs of Dover Castle in July 1578. Among the items were estimates for repairing—

	£	s	d
The Armory Tower	29	13	4
The Duke of Suffolk's Tower	23	6	8
The Monk's Tower	20	0	0
The dry larder	34	0	0
Four watchmen's houses upon the walls	10	0	0
The scutery	16	13	4
The lodgings in Arthur's Hall	8	13	4
The most bulwark under the cliff	11	6	8
To put the Queen's lodgings in reasonable good case, about	400	0	0

Auditors were named for auditing the accounts to December 31st: we wish to see these published, with a statement of the income and expenditure: where there can be nothing to conceal, we can see no reason why the members should be kept in the dark, when all are equally interested. Notice was given that the ballot will take place next Thursday for Christian Jorgenson Thomson, Secretary for the preservation of Antiquities, Copenhagen; and C. C. Rafen, Professor of Philosophy in the Royal Society of Northern Antiquities, Copenhagen.

ROYAL SOCIETY OF LITERATURE.

THE President, Bishop of Salisbury, in the chair.—On Wednesday, after receiving presents of works, and communications from Professor Von Hammer and other distinguished literati, a paper on Ancient Cycles was read, of which we purpose to give an epitome in a future No.

WESTERN LITERARY INSTITUTION.

A CONVERSAZIONE was held at this Institution on Saturday evening, the 14th instant, and was numerously attended. Among other curiosities, were exhibited two mummies of the Guanche species,* in excellent preservation; and in the course of the evening, a short but ingenious lecture on Phrenology was delivered by Mr. De Ville.—*Anonymous Correspondent.*

FINE ARTS.

BRITISH GALLERY.

No. 230. *Hamoaze, from Tor-point, near Mount Edgcumbe.* P. H. Rogers.—If a picture of perfect calm can produce a correspondent effect on the mind, it is this skilfully executed performance.

No. 320. *Boulevard Italien, from the Rue de la Paix, Paris.* C. R. Stanley.—In a similar way in this gay and lively scene calculated to raise ideas of a pleasurable kind. Those who have visited Paris, and those who have not, must take an interest in its sunshine and mirth.

No. 330. *The Scopie.* J. Inskip.—Carrying on the train of ideas connected with the effect of works of art on the imagination, what can we say of this figurative representation, this thing of partial light and deep gloom, but that, although an ingenious mode of embodying the conception of doubt and desolation of mind, it is, nevertheless, a subject of painful contemplation.

No. 233. *Christ and the Woman of Samaria.* J. Linnell.—This performance is one of those striking examples of chiaroscuro and colour in which the character of the subject is for the most part lost in the more prevailing qualities of the picturesque.

No. 301. *Deep drinking.* H. Briggs.—Of the last-mentioned property of art this is also an excellent specimen.

Near this place hang several of the beautiful cabinet pictures painted for the Annals by Stephanoff, Leslie, and Cooper; prints from which have already come under our notice. We are happy to have an opportunity of observing the entire justice generally done by the engravers to their admirable prototypes.

No. 395. *The Mountain-Glen.* J. A. O'Connor.—A romantic scene, well calculated to figure in description, as preparatory to the introduction of some wild character, some spectral figure, or savage robber.

No. 397. *Mathematical Abstraction.* T. Lane.—A piece of graphic wit by the lamented artist, which claims the meed of praise, if not for its execution, for its thought and character. It is a fit companion for his "Enthusiast."

No. 427. *Psyche enamoured of Cupid.* J. Wood.—Mr. Wood has introduced his forms of grace and beauty in a style worthy of the classical character of his subject. Colouring and effect are happily brought in aid, to render the performance in every way deserving of attention.

No. 435. *The Trial of King Charles the First in Westminster Hall.* J. Ramsay.—Besides being the trial of Charles, this is a trial of skill in the historical department of art; and, with the exception of a few passages, which are rather monotonous and bare, its general character entitles the painter to a most honourable judgment.

No. 450. *Entrance of Fecamp Harbour, Normandy.* J. Wilson.—We consider this as one of the most successful of Mr. Wilson's very clever

* We dare say those of which we gave a description in the *Literary Gazette* about two years ago, when they arrived from Teneriffe.—Ed.

productions. Whether in respect to the character of the agitated water, the gleamy light, or the deep and portentous gloom which pervades the distance, it is altogether worthy of the pencil of any master in that class of art to which it belongs.—[To be continued.]

ROYAL ACADEMY.

On Monday evening Mr. Westmacott delivered his first lecture on Sculpture.

At the outset of the lecture, he strongly enjoined the study of the antique, without paying, however, an indiscriminate attention to every thing Greek. A constant communication with nature, as forming the basis of the immortal works of the ancients, was then inculcated, by which might be drawn forth and nurtured that faculty of seeing and attaching nature, not by mere imitation, but with lofty conception and appropriation of affinities. The elementary principles of sculpture and painting, said Mr. Westmacott, are the same; the application of these principles, however, is materially different. The sculptor cannot imbue his mind too strongly with the antique; it is equally necessary for the painter to retain and recur to its forms, but he must forget the statue. The powers of the sculptor, again, are limited; of the painter, indefinite. He may indulge in all the luxury of invention, call in all the machinery of perspective, chiaro-scuro, or colour; he may, indeed, employ every vehicle within his grasp to assist in the great object of his endeavour,—which is illusion. The sculptor, on the other hand, is circumscribed by his material; few accessories are allowed him; his art is positive and determinate: even in basso-rilievo, the greatest license which can be permitted in sculpture, the attempt at two planes has never been satisfactorily accomplished. Illusion is not, however, wholly beyond the reach of the sculptor; the charm of harmony acts so powerfully on the mind, that by the concentrated unity of the parts or elements of his composition, by creative fancy and judicious concealment of the mechanism of his art, he may not only make the spectator yield to its influence,—he may rouse his sympathies, excite his admiration, or exult his ambition; he may fire his imagination, and work upon his passions, until he forgets the marble.

The lecturer then cautioned the students against "mannerism;" described style as opposed to it, and observed that style pervades works of opposite characters, as in the Discobolus of Myron, the fighting and dying gladiators, fauns, heroes, Mercury and his class, Hercules, and the Apollo: most of these are distinct, as far as style of school is considered, though each possesses qualities common to all as belonging to a class. Mannerism, said the lecturer, arose from a distorted view of nature; the result of a defect, or too often the absence, of education. Imitation was equally to be guarded against, as a vice even of a worse character. Mr. Westmacott illustrated this position by reference to the ridiculous fashion of Berini and his followers, in the seventeenth century, which, with the exceptions of Rysbrach and Roubiliac, formed the prevailing taste of the French school. In conclusion, he followed up his subject with a succinct and comprehensive history of his art, since the earliest period, (about 1500 years B.C.), and illustrated it by models and drawings of rare specimens: copies, in particular, of two Indian dancing girls, in their costume, made at the Mauritius, from original drawings, by an officer, (son to the lecturer,

we believe), afforded a striking accordance of lines with the early Greek compositions. The lecture was received with merited approbation. Sir Thomas Lawrence, the President, was in the chair; and several other distinguished R.A.'s were present during its delivery.

NEW PUBLICATIONS.

Portrait of the King. Engraved by Finden, from a painting by Sir Thomas Lawrence, P.R.A. Moon, Boys, and Graves.

FREQUENTLY as works of the first quality in art come under our notice, we have seldom seen any to which the term "magnificent" can be more justly applied than to the one which gives the title to our present article. It is also magnificence of the best and truest kind. It does not arise from gorgeous costume or splendid decorations. Our gracious and beloved Sovereign is not represented with all the emblems of regal dignity; but meets our view in the familiar and condescending habits of his ordinary life; and yet, such is the majesty of his natural deportment, and such is the happiness with which it has been depicted by the elegant pencil of the President, that no one who looks at this fine print but must immediately feel that the illustrious original is

“—— every inch a King.”

In the engraving we recognise all the properties which belong to the perfection of the burin: the care and finish of an Edelinck and a Wille, without the metallic glitter and hardness which sometimes injure the effect of their works. It is with engraving as with painting—a style is required appropriate to the character of the object represented. For instance, much as we admire the excellent qualities displayed in the engravings of Gerard Audran, Jackimo Frey, Nicholas Dorigni, Wagner, and Bartolozzi, we by no means think them suitable to the character of portrait; while, on the contrary, the works of Strange, Ryland, Sharp, and James Heath, present the finest and purest examples in that class of art. It is this variety which constitutes one of the great charms in an extensive collection of prints. The noble size of the engraving of which we are now speaking is likewise a strong recommendation of it. Exquisitely delicate and beautiful as are many of the gem-like embellishments in our Antals, the scale on which they are executed will not always admit, without crowding, or other injury to the effect, all that may be found in the original, whether painting or drawing: and, though as book-prints nothing can exceed them, yet it is not to be denied, that to performances of greater magnitude must be intrusted the proud duty of endeavouring to maintain the national superiority of the British school of engravers. In this point of view we are looking forward with confident expectation and hope to the series of fine engravings about to be produced from the pictures in the National Gallery.

We repeat, that we consider this portrait of his Majesty, from its subject, and from the manner in which that subject has been treated, both by Sir Thomas Lawrence and by Mr. Finden, as one of the most superb prints which have appeared in our time; and as highly deserving a place in the portfolio of every loyal Englishman, and every lover of the fine arts.

The Raising of Lazarus. Engraved by John Vendramini, from the celebrated painting by Sebastian del Piombo, in the National Gallery.

THE character of this highly esteemed picture,

which has long been considered by the best judges, artists as well as amateurs, as among the most distinguished even of its class in the world, is too well known to render it necessary for us to speak in detail of its excellencies. The subject has exercised the powers of the greatest painters, ancient and modern, as being one admirably calculated to combine exalted expression with the representation of the deepest and most pathetic emotions. Of Sebastian del Piombo's production it ought not to be forgotten that it was executed at a period when the talents and fame of Raphael and Michael Angelo (to the latter of whom Sebastian is said to have been somewhat indebted) were at their meridian; and when, by the genius and skill of her artists, Italy was placed in the foremost rank among the nations of Europe. M. Vendramini has more than faithfully transmitted the qualities of this admirable performance to copper; and his work holds a distinguished place among the few historical prints of the present day. The style of execution is open and free; and brings to our recollection that of N. Dorigny, whose engraving from Raphael's Transfiguration stands more highly in the estimation of the collector than any other from that celebrated picture. Indeed, so few engravings in this highest branch of the art, and upon so large and striking a scale, have been produced in England, that we must look upon the present as almost an epoch, lifting us out of the usual run of portraiture and familiar life. And when we have used the terms that the engraver has “more than faithfully” performed his task, we should point out what we desire to be understood by this praise. In the picture, time appears to have wrought considerable changes, and among these the obvious one of imbrowning the brightest tints throughout the foreground, even on the countenances of the principal figures; so that the priest's head-gear in the distance has at length become, contrary to all rules of colour and perspective, the whitest spot on the canvas. M. Vendramini has shewn great skill and judgment in restoring that to his plate which the painting has failed to preserve—a just distribution of the lights. By a careful examination and copy of the parts, he has discovered where the pigments had lost their brilliancy; and thus, we are free to express our opinion, by following what the picture was, rather than what it is, produced a print in many respects superior to the grand effort whence it is taken. In short, considered altogether, we look upon this performance to be an honour to our national school, and a very distinguished honour to the hand by which it has been executed, with great labour and industry, as well as with great taste, ability, and talent.”

FINE ARTS IN SCOTLAND.

Our last No. of the *Edinburgh Evening Post* and *Scottish Literary Gazette*, contains an account of the annual opening of the Royal Institution for the Encouragement of the Fine Arts in Scotland, and of its rival (for we are sorry to say a rather bitter rivalry) does exist

* It is worthy of a note to mention, that the group on the right, including Lazarus and the men who are releasing him from his death-bindings, is given out to be (as we think it is) the work of Michael Angelo, in whose noblest style it is conceived. It is also deserving of record, that being injured on its way from France, Mr. West (the late president) repainted the body and nearly all the limbs of Lazarus,—a fact so little understood, that Fuseli, in one of his academic lectures, unluckily fixed upon this very part as an illustration of the force of the ancient master's colouring!

We do not speak, however, very advisedly on this point; but merely as we gather the fact from the first Report of the Council of the Academy, recently sent to

in the Northern Athena,) the Scottish Academy. To the former his Majesty has graciously sent Wilkie's Penny Wedding; and Allan, Colvin, Smith, Graham, Watson Gordon, Thomson, J. F. Williams, Simson, Duncan, Lander, Geikie, Pairman, J. B. Fraser, Gibb, and the Nasmyth family, are all mentioned as contributors of great merit and promise. In sculpture, Gott, A. Fletcher, and Macdonald, are also named with praise.

The Academy is adorned by Etty's grand picture of Holofernes; and Martin's Deluge is promised. The elder and younger Watsons, Shiels, Nicholson, Syme, H. Piddington, Joseph, and A. Fletcher, are spoken of as the chief supporters of this exhibition.

ORIGINAL POETRY.

THE CLOUDS.

"Clouds—now softly falling
Along the deep blue sky—now fixed and still." *Miss Mitford.*

The clouds, the clouds! they are beautiful
When they sleep on the soft spring sky,
As if the sun to rest could hush
Their snowy company;
And as the wind springs up, they start
And career o'er the azure plain;
And before the course of the breezes dart,
To scatter their balmy rain.

The clouds, the clouds! how change their forms
With every passing breath,—
And now a glancing sunbeam warms,
And now they look cold as death.
Oh! often and often have I escaped
From the stir of the noisy crowd,
And a thousand fanciful visions shaped
On the face of a passing cloud!

The clouds, the clouds! round the sun at night
They come like a band of slaves,
Who are only bright in their master's light,
And each in his glory laves.
Oh, they are lovely—lovely, then!
Whilst the heaven around them glows;
Now touched with a purple or amber stain,
And now with the hue of a rose.

The clouds, the clouds! in the star-lit sky,
How they fly on the light wind's wings!
Now resting an instant, then glancing by,
In their fickle wanderings:
Now they hide the deep blue firmament,
Now it shews their folds between,
As if a silver veil were rent
From the jewell'd brow of a queen.

The clouds, the clouds! they are as the lid
To the lightning's flashing eye;
And in their fleecy rolls lies hid
The thunder's majesty.
Oh! how their warring is proclaimed
By the shrill blast's battle song;
And the tempest's deadliest shafts are aimed
From the midst of the dark clouds' throng.

The clouds, the clouds! — My childish days
Are past—my heart is old;
But here and there a feeling stays
That never will grow cold :

us from Edinburgh. Hence we learn that the council having applied to Mr. Peel for a charter of incorporation were refused, on the ground that the Royal Institution rendered such a measure uncalled-for; and consequently that they were much displeased with the lord advocate for opposing them, and not quite delighted with the institution for having anticipated them in regard to chartered privileges. The pamphlet is, it should be stated, written temperately, and in respectful language.

And the love of nature is one of these
That Time's wave never shrouds,
And oft and oft doth my soul find peace
In watching the passing clouds.
Worton Lodge,
near Isleneorth.

MARY ANN BROWNE.

SIGHTS OF LONDON.

THE MARCH OF INTELLECT : LEARNED CATS.

In preceding and darker ages, ponies, pigs, sparrows, and dogs, have had their day of fame, elephants have displayed considerable wisdom, monkeys happy talents in the arts, and mice ingenuity in mechanics: but never till now have we witnessed "the greatest wonder in England" of them all—the exploits of "learned cats"—not blues of the tabby kind, but real, genuine pussys of the feline genus. We have always entertained a feeling of regard for these useful and abused animals, and have valued their nine lives as if they had been but one. It is therefore a pleasure to us to see them raised in the scale of intellect, and again placed, by their cultivated abilities, in that station of respect which they seem not to have enjoyed since they were worshipped in ancient Egypt, or were, owing to their sagacity, the sworn companions of old witches in our own country. Their restoration to rational functions is the best proof we have yet met with of the progress of education and the march of mind.

The schoolmaster who has come from abroad with the cats whose feats give rise to these remarks, is a Signor Capelli; and on Monday he introduces his pupils to the public, at their academy in Regent Street, next door to the Argyll Rooms: as patrons of literature and talents* of every kind, we have been indulged with a private interview.

The *corps dramatique* whom we saw yesterday, consists of four red-and-white cats, mother, sons, and daughter; and one lady of colour, namely, a jet-black and maternal-looking neophyte. Of the former, three are French by birth, and one Italian: the latter is French. The mamma of the party-coloured family is of the mature age of six years and a half: her eldest offspring and heir-apparent is about half the age of his venerable parent. Much as we were, naturally, interested in their rehearsal—for they had not performed for some weeks, and were, consequently, a little in want of prompting—we had only time to witness a few instances of their intelligence and abilities, such as ringing bells, working a machine to grind rice, hammering on an anvil, and drawing a bucket up and down from a well, which last is amazingly well done. But the most remarkable part of the exhibition is the conduct of the animals; their attention and apparent consideration of the word of command, before they work, stop, resume, and retire, &c. Upon the whole, there was much of novelty in their instruction and manoeuvres; and if they can be taught music, we think they will become powerful rivals to their neighbours, the genuine Bohemian Brothers. As food for zoological speculation, and even for parallel reasoning concerning the human species, we are sorry to have to record that our black friend neither possesses the intellect, sensibility, nor disposition to labour, of her red-and-white associates.

LADIES' ORNAMENTS: NEW FASHION.
We have been much pleased with the ingenuity of a foreign artist, a Sicilian, of the name of

Coniglio, (now residing at No. 27, Duke Street, Piccadilly,) who has devised the production of bracelets, rings, boxes, necklaces, brooches, &c. from a material hitherto unemployed in that way, and yet possessing several qualities well calculated to recommend it. We allude to the Coquilla nut, which is not only everlastingly durable, but, whether of the brown or black shell, rich in colour and effect. Out of these our artist carves the articles we have enumerated, in a variety of devices; and we have no doubt, but when this description of ornament is generally seen, it will obtain friends among our fair lovers of the novel and the curious.

MUSIC.

NEW PUBLICATIONS.

Discovery of a Theory of Music, susceptible of rigid Mathematical Demonstration. By D. C. Hewitt. London. Schwiesow.

It has ever been lamented, by those who have studied most to make themselves acquainted with the principles and laws of musical harmony, and who, in consequence, have become best qualified to judge of the true state of that science, that all the theories yet advanced are either built upon mere hypothesis, or else, where an attempt is made to deduce them from certain demonstrable facts, the inferences drawn from those facts, as well as the cases applied to them, are so forced and unnatural, as to render the whole system utterly destitute of that satisfactory and indubitable kind of evidence which has been deemed requisite for the establishment of the principles of other sciences.

We therefore hail with pleasure the publication of a work in London, entitled *New Analysis of Music*, &c. written by Mr. D. C. Hewitt, wherein the theory of music is established upon purely scientific principles, susceptible of rigid mathematical demonstration, ultimately resting for its basis upon certain incontrovertible, though hitherto unknown, facts, and in universal accordance with the practice of the greatest masters:—and the more so, since there can be no question but that the difficulties and obscurities so much complained of in the study of harmony and modulation, are in a great measure to be ascribed to the assumption of *false* principles, adopted upon partial views, during the infancy of the art, and supported by improper modes of induction. In page 5 of Mr. Hewitt's work we perceive that he has discovered a *third mode* in music, which, in contradistinction to those of the major and minor, he has very properly denominated the "*PATHETIC*." Mr. H. has given some very beautiful illustrations of this newly-discovered mode, both from ancient and modern masters, although themselves evidently unconscious of its existence. But the work is altogether of too abstruse and scientific a nature to be understood without reference to scales, plates, illustrations, &c.; we must therefore content ourselves with indicating its existence, and referring the inquisitive to it for information.

The Alpine Bride. Sung by Miss H. Phillips; the Poetry by Miss Landon. Composed by C. T. Martyn. Callicott.

This is a very sweet composition, and displays great taste. It is almost the only one of L. E. L.'s lyrics which we have yet seen well set to music. The accompaniment is pretty, and the symphony would almost form a little rondo of itself.

* Quare, talons?—Printer's *Diabolus*.

The Sylphs of the Flowers. By F. E. Lacy.
Luff.

An extremely pleasing and light-strained ballad; the music at once sweet and lively, and the words as good as the generality of songs, with this advantage—that they express a new and pretty poetical idea.

The Elf King, a Glee. By G. Hargreaves.
Callcott.

THIS trio deserves great praise, for it is very beautifully composed; and what is rather uncommon in a glee, the poetry is excellent to the end.

Ah! Fly me not, a Song. By José Melchor Gomis; the words by the Author of "Gomez Arias," &c.

SIGNOR GOMIS is a professor of singing, and, to judge by this song, a very able and captivating master. The music, with the Italian words particularly, has great charms for our ear. They have more tender pathos than the English or Spanish; but nevertheless the air is good with any language.

DRAMA.

KING'S THEATRE : SATURDAY.

PISARONI continues to delight the musical world. She is really a wonderful woman. Naturally repulsive in person, she contrives, despite of the eye, to enchant the ear, and make us forget her physical defects. The bursts of *bravas* (the English-Italian mode of cheering a lady!) she occasionally elicits from the pit, materially tend to remove the libel on the land, that the English "hear with their eyes," and *look* for an accomplished singer only in the *face*. Indeed, such demonstrations of delight must be highly gratifying to the lady herself, who has "neither shape nor feature" to help her to a "hand." To contrast her with Pasta, would be like drawing a comparison between Kean and Kemble: the parallel cannot be preserved. The one is "every inch" a queen; the other is "curtailed of her fair proportion." Pasta may be said to be the Lady Macbeth of music; Pisaroni the crook-back Richard. The lower tones of this lady are superior to those of Pasta, they are less veiled; but the upper notes of the latter are not only infinitely fuller than those of the former, but are consequently more susceptible of producing that light and shade which the Italians justly denominate "colouring of tone." Pasta, on the whole, has more volume of voice, and, throughout her compass, possesses more equality of tone; but in skill and science as a vocalist she must yield to Pisaroni. The latter, like Velluti, in concerted pieces, appears to guide and govern the whole; yet not to consider solely her own powers, but the best mode of producing the general effect. Not so with Pasta: in part music she is frequently astray; nor does she sufficiently modulate her voice to amalgamate it with those of a thinner and weaker quality. This is always injudicious, and, we fear, too often proceeds from a selfish desire of personal display. Again, Pisaroni never risks a *roulade* which she cannot accomplish with the nicest precision; nor can the most delicate ear detect any thing bordering upon false intonation. From these defects Pasta is not always free. In recitative Pisaroni is unrivalled: her energetic enunciation in this species of musical oratory (if we may so phrase it) is perfection itself; and it is saying no little in this lady's praise, that in declamation we think she even surpasses Pasta. With the exception of these two great and gifted

vocalists, we know no artist, male or female, on the Italian stage, whose recitative is worthy of any other denomination than that which has been jocosely termed *wretchedative*. The more we hear Donzelli, the more we like him.

We are glad to perceive Dragonetti in his place, and that Mori considers it not a degradation to serve under Spagnoletti. We have also to congratulate the manager on the return of the two Gambati.

As no fewer than three performers were on the sick-list this evening, viz. Monticelli, Castelli, and De Angelis, (for all of whom printed excuses were made), we had Miss Bellchambers, and a gentleman unknown, to supply the places of two of the invalids, while the part of the third, Castelli, was dispensed with altogether, and, what is extraordinary, in the opera was never missed. We had only, therefore, to lament the "spasmodic pain in her stomach" as it affected the individual, and not as a public disappointment. Of Miss Bellchambers we would say little, as she was suddenly called upon, and was evidently unprepared, if not unfit, for the task assigned to her. As for the gentleman unknown, speaking according to his inches (about eighty, we guess, French measure), though evidently cut out for a long part, it is quite clear he never could do justice to a short one of any kind, either as actor or singer.

On Tuesday evening, Rossini's comic opera of *l'Italiana in Algeri*, was revived at this theatre; the parts of *Mustapha*, *Isabella*, and *Linder*, being respectively filled by Signor V. Galli, Madame Pisaroni, and Donzelli. Perhaps never was the power of dress more completely exemplified than on this occasion: Madame Pisaroni, by the aid of a plain brown silk frock and a fashionable white hat, looked, —in comparison with her appearance in *Malcolm Græme*, —literally, almost handsome; at least not so plain as to bring the taste of the admiring *Mustapha* into complete disgrace. Her singing was delightful, and her acting full of animation. In the scene where she at first fails to cajole the Turk *Mustapha*, to give her command over her own lover *Linder*, her sudden transition from conciliation to ungovernable rage, was very amusing, and she thundered out the *Andate dunque al diavolo!* with great humour and effect. Her most successful air was *Qual piacer*, which was enthusiastically encored. Galli has a tolerable bass, with a good commanding eye; and, by comparison with his predecessors in his line of parts, an excellent person. In some of his scenes, particularly in that where, *Thadeo* being *un de trop*, he tries to sneeze him off, he was very effective. His defect is monotony. Donzelli is excellent in every thing he undertakes; but, perhaps, the present part does not afford so much scope for the variety of his talents as some that might, and no doubt will, be selected. He, however, fully confirmed our first high impression in his favour.

Some portion of the audience did not seem to be particularly well pleased with the efforts of Signor de Angelis, in the part of *Thadeo*; and seemed to be mentally instituting comparisons between him and his predecessor, De Begnis: but the manner of the Signor plainly implying that the part was not assumed by him in compliance with his own wishes, but with the necessities of the management, might have deprecated censure, and awakened a more generous sentiment. To us he appeared much above mediocrity.

The pit was uncommonly full, and the boxes very good. The ballet of the *Sommambule* fol-

lowed: — none but those who have seen her performance can have any idea of the excellence of that beautiful creature *Pauline*, in the part of the *Sleep-walker*. Dancers, in general, are a cold, factitious race; but, *rara avis in terris*, here is one at last that can express the very intensity of feeling and passion. It is the perfection of ballet-acting, and a treat that every one should go and see.

Camporese is about to return to this country; and we hear that Laporte has it in contemplation to engage her, as well as the celebrated Blasius. Velluti is also expected in England about the middle of March.

ADELPHI.

BUMPER houses to Mallet, and an overflow every night to the *Red Rover*, is all we have to record of this most attractive little theatre.

VARIETIES.

Caduceus.—A bronze caduceus, in perfect preservation, has been discovered at Chambéry. It is supposed to belong to a statue of Mercury, which there are hopes of finding.

Mr. H. Dunnage.—On the 1st of January died, at Palermo, that promising young architect, Henry Dunnage, author of a recent work on the Palace at Eltham. He had completed very accurate measurements of the buildings in Sicily, and was taken ill whilst employed with his fellow-traveller, Charles Laver, at Segesta. We have only to add, that there were few such indefatigable labourers for the profession, and that much was expected from his journey, thus so fatally terminated.

Ancient Circus.—M. Mongez lately read to the French Academy a lecture, entitled, "Inquiries with respect to the animals exhibited or killed in the circuses of ancient nations." The learned author entered into some curious details with respect to the various methods resorted to by the ancients to take the most savage animals without destroying them. He adverted to the skill of the men who were known by the name of *manseuri*, in taming the wildest animals to such a degree as to succeed in making them go through certain exercises, with a docility which appears incredible in the present day. In the circuses of Rome, elephants frequently traced letters with their trunks, danced the *pyrrhica*, and even walked on the tight rope.

Fossil Bones.—In a cave situated at the western extremity of the department of Gard, in the South of France, a number of the bones of antediluvian mammiferous animals have recently been discovered, bearing a great analogy to those of the celebrated cavern of Gay-le-reuth, in Germany. Some of them have been submitted to the inspection of M. Cuvier, who, on the first examination, recognised several bones belonging to a lost species of bear.

At the sitting of the Academy of Sciences in Paris, on the 9th inst., an account was given of the discovery of a cave in the small town of Bire, in the department of the Landes, containing the remains of antediluvian human and animal bones. The cave is situated in one of the calcareous Jura Mountains. The fossil bones were found both in a stony concretion, and in the black lemon-tree. Those found in the black lemon-tree differ essentially from the fossils observed in the caves of Germany, England, Lunel Viel, in the alluvial territory of Val d'Arno, the mountains of Perrier, Pezenas, and others of the same kind. What is very remarkable is, that human bones were found buried both in the midst of the bones of

extinct animals, which are to be met with in the lemon-tree, and among those which, by their mixture with the beds of calcareous concretion, constitute an actual osseous deposit. Some remains of earthenware, and terrestrial shell animals which no longer exist in the country, and some shell-fish, were also found. At the same sitting, an account was given of the discovery, near Bogota, in Colombia, of a species of tapir hitherto supposed to have been extinct. At Suma Paz, in a situation of great elevation, two tapirs were killed, which were found to be of the same species as that described by the old writers.

Sulphuric Acid.—The committee of the Académie des Sciences, to which the paper of M. Serullas on "the action of sulphuric acid on alcohol, and the products resulting from it," was referred, have made a very favourable report upon its merits, and ascribe considerable importance to its details.

Ingenious Test in Manufactures.—An experiment to ascertain the presence of cotton in woollen stuffs was lately described to the Academy of Sciences at Metz; and consists of boiling the cloth for two hours in a solution of one ounce of pure alkali in half a pound of water. The caustic entirely dissolves the animal substance, wool, but acts only partially on the vegetable substance, cotton; so that by the residuum the fact is readily ascertained.

York Minster.—In clearing away the rubbish of the late fire, a number of curious coins have been found imbedded in sand and oak saw-dust, under the seats of the choir. Some thimbles and pieces of glass have also been unburied.

The Art of Flying.—A correspondent of the *Mechanics Magazine*, in the paper of last Saturday, states, that he has perfected an apparatus "far excelling, in the requisite qualities of strength and lightness, any thing produced by nature," and with which it is possible for men to sustain and move themselves in the air. He offers a fourth part of the honours and emoluments of his discovery to any person who will advance 1500*l.*

Irish Rhetoric.—The resolution for putting an end to the Catholic Association is worthy of the land of bulls, it being resolved, "That the Catholic Association, at its rising this day, do stand totally dissolved!"

LITERARY NOVELTIES.

Sir Walter Scott.—In our last No. we gave a sketch of the forthcoming novelties from the pen of Sir W. Scott; upon which subject the little further information we promised (not having time, then, to put it together), will, we are sure, be agreeable to our readers. As a specimen of the notes in the new edition of the novels, we may quote one on "the Kind Gallows of Crief," mentioned in Waverley. "This celebrated gibbet was, in the memory of the last generation, still standing at the western end of the town of Crief, in Perthshire. Why it was called the *kind gallows*, we are unable to inform the reader with certainty; but it is alleged that the Highlanders used to touch their bonnets as they passed a place which had been fatal to many of their countrymen, with the ejaculation—*God bless her nail-sell, and the Tell tamm you!*" It may therefore have been called *kind*, as being a sort of native or kindred place of doom to those who suffered there, as in fulfillment of a natural destiny."

With regard to the embellishments, we believe their management has been intrusted to Mr. H. Graves (of the house of Moon, Boys, and Graves); and certainly the taste and skill exercised on those we have seen of them (finished or in a state of progress), reflect great credit on his judgment. To set out with Waverley, we have a picture, by Stephanoff, engraved by Robert Graves, of Flora McIver and Waverley. It is a spirited and graceful composition: she is striking the harp with enthusiasm, while he listens with wonder and admiration. Two female figures in the back ground, and landscape, complete this group.—Our next etching is from the feeling pencil of Newton, and engraved by C. Rolls. It represents the Baron of Bradwardine reading the church service to his soldiers, and Sanders Sanderson, with the colours in his hand, acting as clerk; it is happily sanguine, with the slighter

tinge of the comic, from the costume and spectacled nose of the hardy baron. Edwin Landseer furnishes a vignette, engraved by W. Reddick; Davis Gandy, with the "two dogs," Bas and Buscas—horsement &c. in the far distance—a very clever composition. The introduction of Waverley to Bradwardine is the other vignette: it is by Stephanoff and R. Graves; characteristic, and picturesque as the gateway to the castle could make it.

We now come to Guy Mannering, where we find Dominic Sampson *sous* among his books, but "prodigious!" from the easel of Leslie, and the burin of A. Duncan. W. Kidd, who supplies two of the other illustrations to this justly popular tale, has done more than sustain his rising fame by a superb representation of High Jinks (engraved by J. Mitchell), where the jovial convives are in various attitudes of social fun. His other performance is a vignette of Jock Jacob lighting Mannering on horseback—a free and excellent sketch. The last of the Manning four we have not seen in any state—it relates to the trials of D'Artagnac and Gilbert Graslin, by Cooper, who has contributed a capital vignette to the Antiquary of Little Davie run away with the pony, engraved by A. Warren, which we have seen and admired; and farther our ocular inspection goeth not. We may, nevertheless, mention the embellishments which are in progress to complete the series, from the commencement of which we have derived so much pleasure. For the Antiquary, Stephanoff is engaged on a picture, the subject, to us, unknown; and for the same, Stanfield has produced old Mucklebackit mending his boat after the death of Steenie, now engraving by Phelps; and E. Landseer is doing a vignette.

Rob Roy has enlisted Leslie (and Ambrose Warbler) to Die Vernon leaning on the arm of Sir Richard Vernon, as she appeared to Frank Ostdistone in the library.—Chalon (Shenton engraver) to a vignette of Frank leaving the account of his ancestry;—Kidd (Daventore engraver) to Rob in Glasgow gaol, the said bascille hanging like the gaudy dice, by the skirts of his coat, and engraved by Reddick.

For Old Mortality we imagine Wilkie's head of his immortal author will be the frontispiece; and we hear that this great artist has promised a vignette for the same admirable novel. Here Cooper, too, is at home in the encounter between Bothwell and Burley on horseback—a subject which has often warmed his fancy. A vignette from the veteran Stothard, who, we rejoice to hear, has begun a second and a vigorous youth in the arts, will complete these illustrations.

On the Heart of Mid Loathian, Kidd, Fraser, Burnet, and Farrier, are employed: we have only seen a charming sketch, by Burnet, of old Deans and his daughter Jean in their utmost distress. The Bride of Lammermoor (in our opinion the most imaginatively beautiful and deeply touching of all Sir Walter's works) engages Richter, Stephanoff, and other eminent artists. On the whole, we have to repeat, we anticipate much gratification from this new edition, which, in its letters to one of the partners related to it, the second found author compares, in his own delightfully colloquial way, "but unluckily to an elderly beauty, who requires the art of painting and art to make her as passable in society as she was in her youthful prime.

University of Leipzig.—From the official "Notice of the Lectures to be delivered during the winter session 1829-9," we observe that in Philology and Languages there will be given 24 distinct courses; in History, 12; in Philosophy, 24; in Statistics, 10; in Mathematics and Astronomy, 7; in Natural Sciences, 11; in Agricultural Sciences, 5; in Theology, 53; in Jurisprudence, 68; and in Medicine and Surgery, 66. One portion of the two last consists of lectures, and the other of what are termed exercises, examinations, and controversial exercises.

A proposal is in circulation for erecting a monument to the memory of the celebrated Italian letterato and poet, Vincenzo Monti, in one of the most conspicuous parts of the city of Milan, the place of his residence for thirty years, to the time of his death.

The second No. of Dr. Thompson's *Zoological Researches and Illustrations* is nearly ready for publication. It will contain a Memoir on the Luminescence of the Ocean, with descriptions, illustrated by four plates of some remarkable species of luminous animals (*Pyrosoma pigmæum*, and *Sapphirina indicator*), and particularly of the four new genera, *Noctilua*, *Cyathula*, *Lucifer*, and *Podus*, of the Shizopoda.

The prospectus of an Oxford Literary Gazette, in five, has been sent to us. It, like many others, promises more than can by possibility be performed, were it to publish three sheets a-week, instead of one—one being, as we have found, insufficient for the due record of the living literature of the day, and quite incapable of containing also long essays, common-place criticisms, and retrospective dissertations. Still, however, there is much of good in the Oxford plan (though inconsistent with the promised "critical examination of all works of interest and merit as they issue from the press"—this, alone, being more than any weekly journal can accomplish); and we, from long experience, now trust to the professors to stick more closely to "the department of prospective reviewing," which opens so extensive a field for the curious inquiries, and to the "classed occasional notices of book notices," as well manuscript as printed, of which Oxford possesses rich and hitherto unexplored treasures." The most ample and accurate university intelligence" is also another feature which might greatly recommend such a publication.

A volume of tales, under the title of Sketches of Irish Character, from the pen of Mrs. S. C. Hall, the editor of

the Juvenile Forget-Me-Not, is announced for publication in April.

Mr. W. Carpenter, author of the *Scientia Biblica, &c.*, has in the press Popular Lectures on Biblical Criticism and Interpretation.

Mr. Hedgehog, late Isabella Kelly, the author of many popular novels, (and her daughter,) have in the press an Epitome of General Knowledge, with Derivations, Illustrations, and Historical Extracts; combining instruction with amusement. This work, in two volumes, is to be published by subscription; and we are sure we need hardly enforce the claim of so old a public favourite.

Mr. W. Jones, author of the History of the Waldenses, &c., has in the press a Christian Biographical Dictionary, comprising the lives of such persons in every country, and in every age, since the revival of literature, as have distinguished themselves by their talents, their sufferings, or their virtues.

Bridal Album.—*Libri Desiderati.*—Within these few days back a parchment book has been most properly introduced to the reading-rooms of the Museum, for the purpose of receiving the titles of any literary productions not already contained in the library, in order, no doubt, that the want may be supplied: to this book all the students or persons having the *entry* to the reading-rooms, have access: its contents already fairly warrant the conclusion, that those persons who have written in it entertained rather too poor an estimate of the noble collection of books in the Museum; for against three of *every* four entries of works supposed by the *autore* writers to be wanting, the office has written, in characters laughably illegible—"in the library." Persons writing in this book ought to sign their names.

In the Press.—He is Risen; an Easter ode, inscribed to the Governors and Masters of Christ's Hospital.—The Voice of Wrexham and other Poems, by Samuel Walter Burgess, a third edition of Dr. Mason Good's Study of Medicine.

The notice of Dr. Forster's work is an advertisement; and we can add nothing of that kind under this head, which is truly, gratuitously, and impartially, devoted to that mass of literary and scientific news which is likely to interest the public. What individual individuals must advertise in the usual manner; our part is to collect diligently and amply for general information.

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METEOROLOGICAL JOURNAL, 1829.

February.	Thermometer.	Berometer.
Thursday . . . 12	From 37. to 47.	30.21
Friday . . . 13	39. — 47.	30.06
Saturday . . . 14	37. — 46.	30.05
Sunday . . . 15	36. — 53.	30.04
Monday . . . 16	40. — 52.	29.96
Tuesday . . . 17	35. — 49.	29.72
Wednesday . . . 18	34. — 41.	29.63

Prevailing wind S.W.
Except the 12th and 13th, generally clear; a little rain on the 16th.

Rain fallen, .05 of an inch.
Edmonton.

CHARLES H. ADAMS.

Latitude 51° 37' 32" N.

Longitude 0° 3' 51" W. of Greenwich.

TO CORRESPONDENTS.

The extraordinary interest attached to M. Champollion's letters from Egypt, and the want of any extraordinary interest in the new publications of the week, has enlarged one portion of our Journal at the expense of the review.

Our time forbids compliance with the wish expressed by J. H. G.

ENARIA.—Page 110, col. 2, line 3, for "his" read "her"; p. 111, col. 3, line 6, for "Energies," read "Engages."

ADVERTISEMENTS

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EAST INDIA and CHINA MONOPOLY.
Mr. BUCKINGHAM takes the present mode of announcing to the Country generally, that in consequence of the powerful impression already made on the public mind by his Lectures recently delivered at Liverpool and Manchester, the confirmation of which has since extended to London, Bristol, and Leeds; and the invitations he is now constantly receiving from other parts of the Country, he is confirmed to his original intention of extending his Tour through all the Mercantile and Manufacturing Districts of Great Britain and Ireland.

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